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NEW CAST!
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FIRST LOOK AT THE NEW
CHRISTOPHER NOLAN
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MAY 16, 2014 • #1311

Entertainment WEEKLY

LOVE + DEATH

THE NORMAL HEART

GET READY FOR THE MOST IMPORTANT, INFURIATING, HEARTBREAKING MOVIE OF THE YEAR

June 5, 1981
Date the Centers for Disease Control publish a report of a rare infection in young gay men in Los Angeles

20,849
Number of Americans who die of AIDS before President Reagan makes his first speech mentioning the disease in 1987

1994
Year AIDS becomes the leading cause of death among Americans 25 to 44 years old

22
Percent increase in new infections among young gay and bisexual men in the U.S. from 2008 to 2010

60
Percentage of young Americans living with HIV today who are unaware they're infected

36 million
Number of people who have died from AIDS worldwide since 1981

MATT BOMER, JIM PARSONS, JULIA ROBERTS, AND MARK RUFFALO STAR IN HBO'S *THE NORMAL HEART*

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Nikki, Los Angeles
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THE NEW *NORMAL*
Jim Parsons, Mark Ruffalo, Matt Bomer, and Julia Roberts star in the HBO adaptation of *The Normal Heart*, Larry Kramer's groundbreaking play about AIDS

ON THE COVER Matt Bomer, Jim Parsons, Julia Roberts, and Mark Ruffalo photographed exclusively for EW by Cliff Watts on Jan. 9, 2014, in Pasadena

ROBERTS' STYLING: ELIZABETH STEWART/THE WALL GROUP; MEN'S STYLING: MICHAEL NASH/THE WALL GROUP; ROBERTS' HAIR: SERGE NORMANT/JED ROOT; MAKEUP: GENEVIEVE HERR/SALLY HARLOR; MANICURE: LISA JACHNO/AIM ARTISTS; PARSONS' GROOMING: AMY FREEMAN/THE CELESTINE AGENCY; RUFFALO'S GROOMING: GEORGIE EISDELL/THE WALL GROUP; BOMER'S GROOMING: DAVID COX/THE CELESTINE AGENCY; SET DESIGN: JESSE NEMETH/BERNSTEIN AND ANDRULLI; PRODUCTION: PRODUCE IT; BOMER'S SUIT: DOLCE & GABBANA; SHIRT: BALENCIAGA; TIE: PRADA; SHOES: TOM FORD; SOCKS: MISSONI; ROBERTS' DRESS: THE ROW; SHOES: CHRISTIAN LOUBOUTIN; PARSONS' SUIT AND SHIRT: BURBERRY; TIE: CALVIN KLEIN; SHOES: TOM FORD; RUFFALO'S JACKET: RAG & BONE; SHIRT: MAJESTIC; PANTS: TOM FORD

COVER-FACT SOURCES: ESTIMATES FROM AIDS.GOV, UNAIDS, CENTERS FOR DISEASE CONTROL AND PREVENTION

Features

18 COVER *The Normal Heart* Nearly 30 years ago, Larry Kramer's fierce and passionate play put the AIDS crisis at center stage. Now it's finally headed to the screen, armed with an A-list cast and one *very* dedicated director. BY TIM STACK

24 Star Wars Luke, Leia, and Han are back! The inside story of director J.J. Abrams' quest to return cinema's greatest space saga to its roots. BY ANTHONY BREZNICAN

30 Maya Rudolph She was a powerhouse on *SNL*, stayed *Up All Night*, and memorably soiled a wedding dress in *Bridesmaids*. How can she top all of that? By staging her own celebrity-filled song-and-dance variety special. BY DAN SNIERSON

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Photograph by **CLIFF WATTS**

FEEDBACK

WRITE TO US! → EW_LETTERS@EW.COM

Pain and Gain

Dalton Ross' tribute to ***Road House*** in The Glutton brought back a lot of memories! Twenty-five years ago, I was an apprentice film editor for a trailer house and this was one of the first films I ever worked on. Because we saw the movie four months before its release and I had to transfer sound clips all day, I would drive my then boyfriend crazy quoting lines from the movie. And as a joke with my husband, I'll occasionally spout *Road House* dialogue for no particular reason.
BATSHEVA FRANKEL
Los Angeles

Road House is my guilty pleasure. Thanks to Mostly Shirtless Ass-Kicking **Patrick Swayze** and Absurdly Sexy Doctor **Kelly Lynch**, this is a movie my husband and I can share. Two years after the film's release, I started teaching English in public school. My rules of teaching, which I pass along to new teachers, are simple: "One, never underestimate your students. Expect the unexpected. Two, take it outside. Never start anything inside your classroom unless it's absolutely necessary. And three, be nice." When I find an opportunity to effectively work "A polar bear fell on me" into my regular repertoire, I'll possibly become teacher of the year!
AMY WEISSENBURGER
Laurel, Md.

Discomfort Food

In "Eat the Beat: Music's Tastiest Songs," you left out **Black Sabbath**'s instrumental chestnut "Rat Salad," from the 1970 album *Paranoid*. It was a mere oversight, I'm sure.
LANCE ABBRING
Bradenton, Fla.

Leah Greenblatt's musical menu was thought-provoking, but let me add a few more items: After I ate "Rotten Peaches" (**Elton John**), my "Sweet Cherry Wine" (**Tommy James and the Shondells**) chaser made me feel as though I were "In the Land of Milk and Honey" (**the Vogues**).
LEE LAMBERTS
Jenison, Mich.

Avant-Garb

I love the crappy costume from "The Worst Spidey Movie Ever Made," ***1977's The Amazing Spider-Man***! It actually looks like something you'd make in your room with 40 dollars' worth of cloth and a night or two to work on it. The modern movie costumes look amazing, but Peter isn't whipping those up while Aunt May fixes dinner downstairs.
CHRISTIAN DIETRICH
Phoenix

Casting *Grease Live*'s Sandy and Danny

Taking a page from NBC's *Sound of Music* songbook, Fox is staging a three-hour version of the Rydell High musical next year. Are any of these reader-approved picks worthy of the oh-so-coveted Pink Lady and T-Bird jackets?

Skylar Astin
The boy has a voice. He may not be the most famous name, but between *Pitch Perfect* and the upcoming season 2 of *Ground Floor*, he's sure to draw viewers. —*@ms*

Darren Criss and Laura Osnes
They'd be a perfect fit. They already worked together on *Six by Sondheim*, and it was great! —*Princess*

Kellie Pickler
She nailed "Hopelessly Devoted to You" during her *Idol* Hollywood-round audition, and her "You're the One That I Want" was a highlight on the *Idol* tour. —*Chris*

Aaron Tveit
You may know him from *Gossip Girl* or *Les Miz*, but he was also in the original Broadway cast of *Next to Normal*. He has a wonderful voice and is a very good actor. —*Jackie*

Melissa Benoist and Blake Jenner
Glee got it right: He's got the comic timing, and she can rival Olivia Newton-John when it comes to looking good in black spandex. —*Reid William Mason*

Ariana Grande
She has more than enough of a voice to belt out "Hopelessly Devoted to You" while still maintaining the girl-next-door look. —*KevinityAmos*

GREASE: PARAMOUNT PICTURES/FOTOS INTERNATIONAL/GETTY IMAGES; ASTIN: KEVIN WINTER/GETTY IMAGES; CRISS AND OSNES: STEPHEN LOVEKIN/GETTY IMAGES FOR ACM; TVEIT: GARY GERSHOFF/WIREIMAGE.COM; BENOIST AND JENNER: JASON LAVERIS/FILMMAGIC.COM; GRANDE: NEILSON BARNARD/GETTY IMAGES FOR CLEAR CHANNEL; OLIVER: JUSTIN STEPHENS/HBO

LAST WEEK TONIGHT WITH JOHN OLIVER

The *Daily Show* expat has set off on his own, and the premiere of his HBO show garnered reader reviews all over the map

It was a great show that exceeded my expectations. I definitely laughed a lot, and by the end of the premiere I had learned about the Indian election and the history of misleading food labels. I hope more and more people watch it. —*Sam*

I like John, but I was expecting something different and it was just another funny guy behind a desk saying amusing things about the previous week. It was satisfactory, and I look forward to it being good. —*WellDoneProductions*

CONTACT US We want to know what you think. Send emails to *ew_letters@ew.com* or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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Entertainment WEEKLY

UNLEASHED!

Mindy Kaling; (below) *NCIS'* Mark Harmon; *Arrow's* Stephen Amell

The Finale Countdown

Get the inside story on TV's big season-enders straight from the casts and creators. Head to *ew.com/tvfinales* throughout May as we talk with show-runners from *Arrow*, *Once Upon a Time*, and more. You'll also find other EW.com exclusives such as Mindy Kaling's interview with rom-com icon Billy Crystal (*When Harry Met Sally...*) and a guest column from *NCIS* exec producer Gary Glasberg.

MOBILE

EW ON THE GO
EW's digital edition includes bonus images from our photo shoot with the cast of *The Normal Heart* and is packed with extras like movie trailers and song samples. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

SOCIAL

FIND US ON INSTAGRAM
Follow ENTERTAINMENT WEEKLY for access to behind-the-scenes pics of our cover subjects (including *Orange Is the New Black*'s Uzo Aduba, below), Pop Watch Confessional videos with stars such as Sophia Bush and Amy Schumer, and snaps from the red carpet.

SIRIUS

HAMM RADIO
See if Don Draper spills a few more deep, dark secrets when Dalton Ross sits down with *Mad Men* star Jon Hamm for ENTERTAINMENT WEEKLY Radio on SiriusXM Channel 105. The town-hall special airs on May 9 at 6 p.m. ET and on May 10 and 11 at 2 p.m.

KALING: FOX; HARMON: SONJA FLEMMING/CBS; AMELL: DIYAH PERA/THE CW; HAMM: ALBERTO E. RODRIGUEZ/GETTY IMAGES

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The Week's Best SOUND BITES

"Pretend I'm a 300-pound 9-year-old who can't finish a sentence."

—Malvo (Billy Bob Thornton), ordering a high dose of Adderall from a drug dealer, on *Fargo*

"We'll tell her I have capital D. No one questions that."

—Emma (Jessica St. Clair), trying to use fake diarrhea as an excuse to get out of having brunch with her ex's wife, on *Playing House*

"Mr. Edison gave me a C on my art project. My life is over! I mean: Goodbye, Princeton; hello, Brown."

—Hillary (Bailee Madison) on *Trophy Wife*

"I do some web design."

—Peter Parker (Andrew Garfield), to Harry Osborn (Dane DeHaan), in *The Amazing Spider-Man 2*

"Could I sit around in an empty house and wait for someone? Baby, I'm a Realtor—I have a license for that."

—Phil (Ty Burrell), agreeing to meet the washing-machine repairman, on *Modern Family*

"Forgive me, Father—since my last confession, I have taken the Lord's name in vain many times and ordered the assassination of a dozen Scottish visitors."

—Queen Catherine (Megan Follows), confessing her sins, on *Reign*

"That homeless guy is sleeping on my face. New York really is where dreams come true!"

—Rachel (Lea Michele), passing a man snoozing on her *Funny Girl* poster, on *Glee*

"This week Amal Alamuddin, a brilliant Oxford-educated human rights lawyer and a former U.N. adviser, settled for a 52-year-old man."

—Cecily Strong, commenting on George Clooney's engagement during "Weekend Update," on *Saturday Night Live*

"Forget Facebook. She hacked into your heart."

—Nev Schulman on *Catfish: The TV Show*

MADISON: BOB D'AMICO/ABC; GARFIELD: NIKO TAVERNISE; THORNTON: CHRIS LARGE/FX; ST. CLAIR: RODOLFO MARTINEZ/USA NETWORK; BURRELL: PETER "HOPPER" STONE/ABC; FOLLOWS: MATHIEU YOUNG/THE CW; MICHELE: ADAM ROSE/FOX; STRONG: DANA EDELSON/NBC/NBCU PHOTO BANK; SCHULMAN: MTV

*The **Top 10** Things We Love This Week*

THE MUST LIST

1 NEIGHBORS

Beer bongs battle baby bottles in this comedy about a fraternity—led by Zac Efron's abs—that moves next door to a pair of *just* too-old-for-this-s--- new parents (Seth Rogen and Rose Byrne). See it before quoting it becomes clichéd. *(Rated R)*

Zac Efron, Dave Franco, Seth Rogen, Rose Byrne, and Jerrod Carmichael

2 IN THE FLESH Horror doesn't get much smarter than season 2 of this British import centered on a zombie teen struggling with identity issues and the growing pains of reanimation. *(BBC America, Saturdays, 10 p.m.)*

3 BITTERSWEET, by Miranda Beverly-Whittemore In the stay-up-all-night page-turner, a scholarship student from an East Coast college spends the summer at her WASPy roommate's family compound and uncovers some seriously nasty secrets. Occasionally over-the-top, but always riveting.

4 FED UP Narrated by Katie Couric, this eye-opening documentary blames the obesity epidemic on the government, for kowtowing to food companies. It will make you think about corporate responsibility—and eating fewer jelly beans. *(Rated PG)*

Illustration by JESSE LENZ

5 TV SEASON FINALES

Get ready for one last broadcast binge before summer: Finales coming your way this week include sure-to-be intriguing season enders for *The Blacklist* (May 12, NBC), *Marvel's Agents of S.H.I.E.L.D.* (May 13, ABC), and *The Big Bang Theory* (May 15, CBS).

MUST LIST APP!
You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.

6 SEX CRIMINALS: ONE WEIRD TRICK, by Matt Fraction and Chip Zdarsky Compiled from the first five issues of Image Comics' series, this is a classic boy-meets-girl story about two people who freeze time when they climax—and use their skill to rob a bank! It's the first time all five have been available in one trade paperback.

7 BLAK AND BLU: THE MIXTAPE, Gary Clark Jr. Austin guitar hero Clark ratchets up the R&B and hip-hop twists on his stellar 2012 debut, busting out remixes featuring Big K.R.I.T. and Alice Smith—and he's giving it away for free.

8 GETTING DOUG WITH HIGH
You need not be chemically altered to enjoy Doug Benson's ganja-fueled conversations with funny friends like Sarah Silverman and Aubrey Plaza. Each podcast ends as all blissed-out evenings should: with a magic trick.

9 HOW TO WRITE ANYTHING, by Laura Brown
The title truly says it all. Need to write a college essay, a condolence letter, an email to your boss, or a complaint about a parking ticket? This massive, comprehensive how-to guides you through the process, complete with visuals.

10 HOTEL FLORIDA, by Amanda Vaill Whether or not you're a history buff, you'll be fully immersed in Vaill's chronicle of the band of journalists—including Ernest Hemingway and Martha Gellhorn—who covered the upheaval of the Spanish Civil War. It's as much about roiling personalities as it is about political chaos.

NEIGHBORS: GLEN WILSON (4); IN THE FLESH: DES WILLIE/BBC; FED UP: RADIUS-TWC; MARVEL'S AGENTS OF S.H.I.E.L.D.: BOB D'AMICO/ABC; THE BIG BANG THEORY: MICHAEL YARISH/CBS; THE BLACKLIST: VIRGINIA SHERWOOD/NBC; SEX CRIMINALS: ONE WEIRD TRICK: ART BY CHIP ZDARSKY/SEX CRIMINALS, IMAGE COMICS; CLARK: FRANK MADDOCKS; GETTING DOUG WITH HIGH: JASH; HOTEL FLORIDA: ERNEST HEMINGWAY COLLECTION/JOHN F. KENNEDY LIBRARY

SEE MATTHEW McCONAUGHEY IN CHRISTOPHER NOLAN'S INTERSTELLAR, PAGE 16

NEWS AND NOTES

Television's New Frontier

From *Halo* to *Hotwives*, an ambitious slate of new digital programming promises to redefine how we watch TV.

BY JAMES HIBBERD

THINK *THE NEW YORK TIMES* is a newspaper? No way, it's a TV network. Think Yahoo and AOL are sites where you (used to) check your email? Don't be silly: They're TV networks too! Same with Hulu, Microsoft, YouTube, and even EW's corporate parent, Time Inc. They were all pitching Madison Avenue on diverse varieties of video series last week at the "NewFronts," which is what the Interactive Advertising Bureau has dubbed a slew of annual presentations from new(ish) media companies courting ad buyers. In short, it's the online answer to the decades-old broadcast-TV "upfront" pitches to would-be advertisers later this month.

You've probably already noticed that practically every website is trying to push you to watch its videos. It could have something to do with national online-video ad sales jumping 44 percent last year to $4.2 billion. Now every company wants to be the next CBS. What this means for you: new

MCCONAUGHEY: MIKE MARSLAND/WIREIMAGE.COM

Illustration by LÆMEUR

shows, a lot of them, scattered all over the place. Microsoft has a live-action series produced by **Steven Spielberg** based on its hugely popular *Halo* video-game franchise. Hulu has its *Real Housewives* spoof *The Hotwives of Orlando*, starring *Happy Endings*' **Casey Wilson** and *The Office*'s **Angela Kinsey**, which starts streaming in July. Yahoo unveiled its first two full-length scripted-series orders, including *Other Space*, a futuristic comedy from *Freaks and Geeks* creator **Paul Feig** about a group of explorers who stumble upon an alternate universe. And AOL has a staggering 16 series in production, including *Park Bench*, on which actor **Steve Buscemi** has unscripted conversations with fellow New Yorkers, and the ongoing series *city.ballet*, where executive producer **Sarah Jessica Parker** explores the backstage world of the New York City Ballet.

Ad buyers are drawn to streaming content because they can snag younger viewers who aren't watching traditional TV—cord cutters and so-called "light viewers," notes Horizon Media ad buyer **David Campanelli**. Online series also tend to have nonskippable ads, and fewer of them—so there's less chance of your message getting lost in the cacophony. The downside is that while Internet shows often have much smaller viewerships, online ad rates can be as hefty as those for prime-time shows. "I can reach a couple million people in one night watching *Fargo* on FX that would take a month to reach with an online show," says Campanelli, who added that he was nonetheless particularly impressed by AOL's slate.

So where is all this headed? With so much investment flowing into online TV start-up efforts, expect Web productions to get increasingly lavish and to draw bigger-name talent. But also expect to be totally confused—there are hundreds of cable channels, plus Netflix, Amazon Prime, Hulu, YouTube, and now all these other outfits. Who can keep track of every available option and method of access? How many memberships and access boxes are we going to need to simply watch some quality television? "It's not a new problem—how did the Golf Channel get people to tune in when it [launched]?" counters IAB president and CEO **Randall Rothenberg**. "Marketing can handle a lot of that."

In time, the deluge of new digital content could also erase our current notions of what makes for good TV. The usual genres—the drama, the sitcom, the reality show, the talk show—will share space with curious new alien forms. "You're going to have a broadening spectrum of types of content," Rothenberg says. "The video universe is increasingly multidimensional, with formats that don't even have names yet." *The New York Times* is offering *Verbatim*, for example, where members of the Upright Citizens Brigade comedy troupe read legal transcripts. Microsoft's presentation included *Possibilia*, starring *Girls* actor **Alex Karpovsky**, an interactive romance where viewers decide which path a story takes. Or how about the bulk of BuzzFeed's 1,600 viral videos, such as one that measures the average human life span using jelly beans?

Next up in NYC: Broadcast TV will present its fall wares. Okay, so a 16th season of NBC's *Law & Order: SVU* isn't very sexy, but at least you know where to find it.

10 Shows We Can't Wait to Watch

Prepare to press play: These digital properties caught our eye at the increasingly buzzworthy NewFronts presentations in NYC. —*Melissa Maerz*

CLARENCE DARROW NYTIMES
The *Times* will stream a performance of the London-based Old Vic Theatre's *Clarence Darrow*, starring Kevin Spacey. We're expecting a great performance by Spacey—and maybe a monkey or two.

HALO MICROSOFT/XBOX
The bazillion-dollar video-game gets its own series; sci-fi nerds get their own reason for living.

OTHER SPACE YAHOO
Paul Feig will exec-produce eight episodes chronicling "a misfit group of space adventurers." *Freaks and Geeks* in space? We'll take it.

TIGHTROPE CRACKLE
From exec producer Bryan Cranston (*Breaking Bad*), this series takes old detective shows and replaces the main character with a modern-day actor, who reacts to the original lines with "fish-out-of-water" dialogue. Can Badger and Skinny Pete *please* take on *Dragnet*?

UP TO SPEED HULU
If you've never seen Richard Linklater's documentary *The Cruise* about eccentric tour guide Timothy "Speed" Levitch, go watch it now. Then get excited for this returning series.

EYESORE TIME INC.
It's nice to see the very funny Rachel Dratch back with this home-makeover show from Time Inc. (parent company of EW), which costars her childhood friend Alec Holland, an interior decorator and organizational expert.

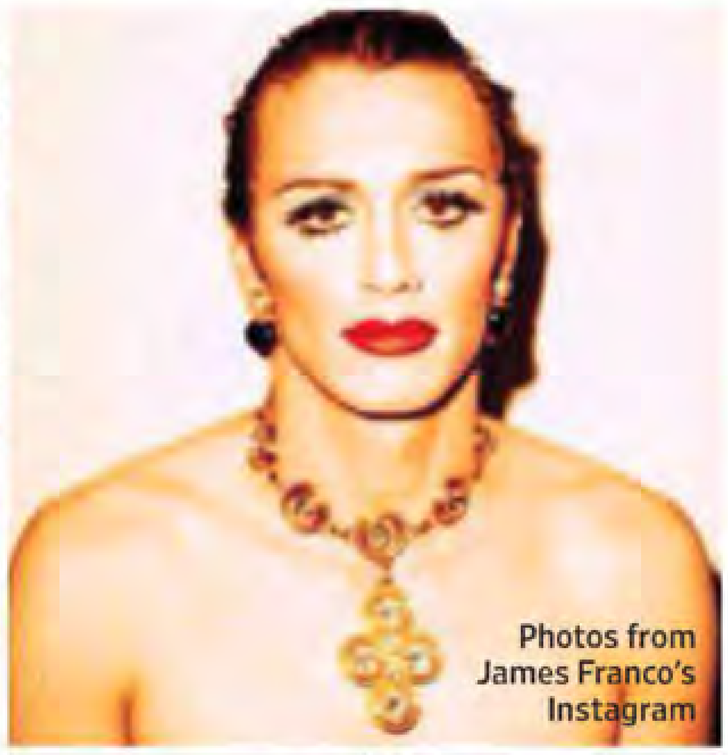
SIN CITY SAINTS YAHOO
Mike Tollin (*Smallville*) teams with TV director Bryan Gordon (*Curb Your Enthusiasm*) for a show that follows "a Las Vegas-based pro basketball expansion team." Plus, the title is fun to say three times fast.

THE HOTWIVES OF ORLANDO HULU
This reality TV send-up stars Casey Wilson (*Happy Endings*), Angela Kinsey (*The Office*), and Kristen Schaal (*30 Rock*), as they "fight over pretty much everything except their love of shoes."

VERBATIM NYTIMES
Despite a boring premise (word-for-word reenactments of court docs), the promising first episode "What Is a Photocopier?" proves that the real world sometimes produces the best absurdist comedy.

SO MUCH MORE AOL
Back in 2012, punk singer Tom Gabel of Against Me! came out as a transgender woman, changing her name to Laura Jane Grace. Now she's sharing her moving journey.

SPACEY: LANDOV; WILSON: HULU; DRATCH: J CARTER RINALDI/GETTY IMAGES; CRANSTON: CHARLES SYKES/INVISION/AP



Photos from James Franco's Instagram

WHAT THE FRANCO?

Please Step Away From the Phone

IF THERE'S ANYTHING **James Franco** knows—besides proper hair care—it's how to get attention. But it's hard to imagine that he's been craving the kind of notoriety his pathologically candid Instagram feed has garnered of late. Even a self-styled social-media guru can use a refresher in Internet etiquette every now and then—which is why EW has drafted this handy guide.

DO
Send out selfies with your famous friends. Celebrities: We're just like you!

DON'T
Hit on 17-year-old girls who tag you in photos. Celebrities: We're (usually) smarter than that!

DO
Show followers the delicious sandwich you're about to devour. #yum!!!

DON'T
Take off your pants, put your hand in your underwear, then take a picture. #NOPE

DO
Dig up an adorable childhood photo to post on Throwback Thursday.

DON'T
Call *The New York Times'* theater critic a "little bitch," even if it is Whiny Actor Wednesday.

IF ALL ELSE FAILS Consider simply tossing your phone into the sea. Sure, it's a drastic move...but wouldn't you rather be a Luddite than a laughingstock? #themoreyouknow

DAN SNIERSON'S

HIT LIST

Hugh Jackman reveals that he sliced his inner thigh with Wolverine's metal claws while filming nude scene "*Dude*. Safety first," offered Edward Swifferhands.

Willie Nelson's old tour bus sells for more than $80,000 Sounds a little steep, but it had been retrofitted to run solely on Funyuns and bandanna sweat.

47 people treated for asphyxia at One Direction concert in Peru For those who don't know, asphyxia is a condition resulting from a lack of oxygen or musical taste.

Animal Planet to air first horror movie, *Blood Lake: Attack of the Killer Lampreys*, starring Shannen Doherty, on May 25 The network greenlit it after the success of its first horror documentary, *Puppy Bowl Aftermath: The Interns Clean Up the Field*.

Adult-film stars blast Samuel L. Jackson for calling free porn hub RedTube one of the best pop culture achievements of the past 50 years, as they claim it encourages piracy Jackson is planning to apologize to all porn stars, citing his duty to please that booty.

Shirtless man asks out L.A. reporter on live TV while she tries to interview him for wildfire story Because sometimes you just don't have time for the slow burn of Tinder.

***Teen Mom 2*'s Jenelle Evans, who just got married 17 months ago, files for divorce** Enough already with these celebrity divorce stori—

Adriana Lima separates from husband Except this one. Details, please. Does she need a shoulder to cry on?

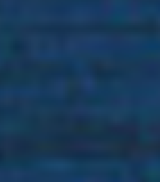
Pharrell says that he gave No. 1 hit "Happy" to CeeLo, but "the powers that be at the time did not see it fit for him" No word from CeeLo on this, but after checking this week's charts, he was reported to be "Sad."

FRANCO: JAMES FRANCO/INSTAGRAM (9)

Illustration by JOHN UELAND

COLDPLAY • GHOST STORIES

MAY 19



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HOLLYWOOD INSIDER

What's Going on Behind the Scenes

Movies

Superfan Laura Linney Joins Sherlock Film

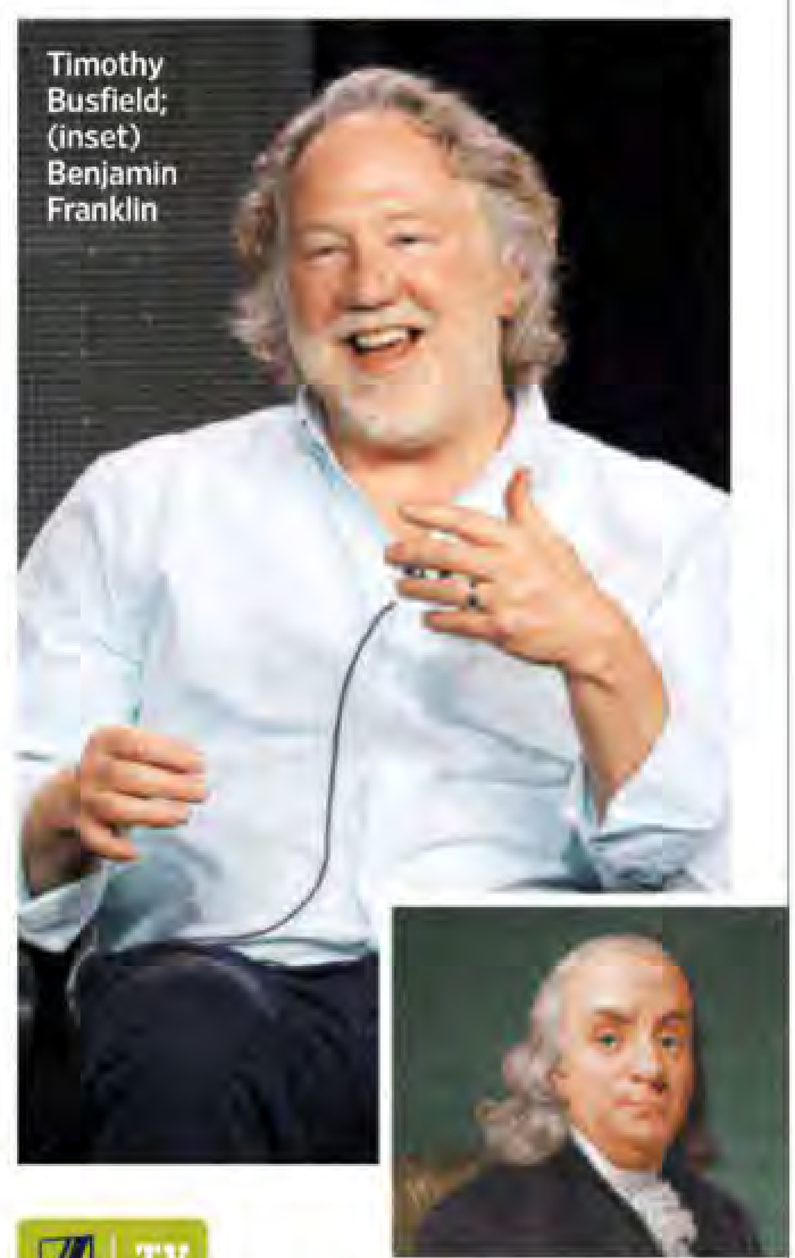
WHEN DIRECTOR **Bill Condon** asked **Laura Linney** to star in his new film *A Slight Trick of the Mind*—starring **Ian McKellen** as an aging Sherlock Holmes—he hadn't a clue that he was tapping into her childhood fantasies. "I was obsessed with Sherlock Holmes as a young kid," says Linney, 50, who'll play the detective's housekeeper in the film, which begins shooting this July in London and Sussex, England. "You know how some people are into Dungeons & Dragons? I was into Sherlock Holmes. I loved the atmosphere of the stories. I loved the intrigue, his personality. Bill had no idea."

It's surprising that he didn't: Linney and Condon have been pals since 2003, when they shot *Kinsey*, which scored the actress her second Oscar nod. Since then they have collaborated two more times, most recently on *The Fifth Estate*. (That film costarred **Benedict Cumberbatch**, who, yes, plays Holmes on the PBS series *Sherlock*.)

A Slight Trick of the Mind, based on the 2005 novel by **Mitch Cullin**, will bring Linney and McKellen together for the first time. "I'm looking forward to the combined talent, skills, and smarts," says Condon, who directed McKellen in the 1998 drama *Gods and Monsters*. "Both of them are incredibly detail-oriented and do an amazing amount of work before they get to set, and then they dive off the board and become their characters."

—NICOLE SPERLING

Laura Linney and Bill Condon



Timothy Busfield; (inset) Benjamin Franklin

TV

Sleepy Hollow Finds A Founding Father

→ The makers of Fox's surprise breakout hit *Sleepy Hollow* are working overtime to ensure season 2 is anything but sleepy. Be prepared for Ichabod Crane (**Tom Mison**) to meet more *Hollow* versions of historical figures (Benjamin Franklin, Thomas Jefferson, and John Adams), and there will be even more episodes: Fox has ratcheted up its fall order to as many as 18 hours, compared with the debut season's 13. "It's a big season about war and redemption and family," says executive producer **Mark Goffman**. One key new role has been filled: Franklin will be played by *West Wing* actor **Timothy Busfield**, who promises to show a new side of the inventor and statesman—quite literally. "Let's just say he's not wearing a lot of clothes," Busfield says of one early scene featuring everyone's favorite kite flyer. Turns out the First American was also Crane's mentor. Still up in the air: How long will Abbie Mills (**Nicole Beharie**) remain trapped in purgatory ("Hopefully just long enough," Goffman quips), and how will Crane handle the reveal that his son is the sinister horseman of war? "It's a big question," Goffman says. "Can you kill your own son?" That's a lot to tackle. Maybe Fox should up that episode order to a full 22?

—*James Hibberd*

LINNEY AND CONDON: STEVE GRANITZ/WIREIMAGE.COM; BUSFIELD: RICK ROWELL/ABC/GETTY IMAGES; FRANKLIN: STOCK MONTAGE/GETTY IMAGES

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TOYOTA | Let's Go Places

First LOOK

MOVIES

The Top Secret *Interstellar*

Batman Begins and *Inception* director Christopher Nolan (right) pitched *Interstellar* to his longtime production designer Nathan Crowley with a question. "He asked, 'Do you want to do a movie about black holes, relativity, gravity, and their effect on time?'" recalls Crowley. "Sounded fantastic!" Team Nolan is wary of saying much more about the sci-fi spectacle, which stars Matthew McConaughey (above, with Timothée Chalamet and Mackenzie Foy) and premieres on Nov. 7—they'd rather let the film's trailer do the talking when it hits on May 16. "The trailer highlights a line of dialogue from the film: 'Mankind was born on Earth; it was never meant to die here,'" says producer Emma Thomas. "It emphasizes...mankind's destiny in the universe." But beyond the big ideas, Crowley says, "ultimately, it's this very human story about a father and a daughter." —*Jeff Jensen*

MELINDA SUE GORDON (2)

MONITOR

BOB HOSKINS
1942–2014

So Much More Than *Roger Rabbit*

The young **Bob Hoskins** had no ambitions to become a movie star—or an actor at all. In fact, the British-born Hoskins, who died of pneumonia on April 29 at age 71, got into showbiz by accident, securing a role in a play in the late '60s while accompanying a friend to an audition. Following an Oscar-nominated performance in 1986's *Mona Lisa*, he was cast as the (nonanimated) lead in *Who Framed Roger Rabbit*, and the film's massive success brought him worldwide fame. Hoskins subsequently appeared in a raft of high-profile projects, from 1990's *Mermaids* to 2012's *Snow White and the Huntsman* before retiring that year after being diagnosed with Parkinson's disease. But the actor's talents are most abundantly on display in 1980's *The Long Good Friday*. He plays London gangster Harold Shand, whose plan to become a legitimate businessman is brutally torpedoed. Hoskins exudes fierce brutality and intelligence—he lets us know Shand is a man desperate to escape through guile, but willing to use violence over "verbals" if that's what it takes. —CLARK COLLIS

Bob Hoskins, in 1986

Nate Berkus and Jeremiah Brent

WEDDING NEWS

American Dream Builders host **Nate Berkus**, 42, married fellow designer **Jeremiah Brent**, 29, at the New York Public Library on May 3. Guests included **Oprah Winfrey** and **Rachael Ray**.... *Little People, Big World* star **Zach Roloff**, 23, popped the question to **Tori Patton**, 22.... Ex-*Blue Bloods* star **Jennifer Esposito**, 42, is engaged to British model **Louis Dowler**, 38.

BABIES

It's swaddled! *Scandal* star **Kerry Washington**, 37, and her husband, former NFL star **Nnamdi Asomugha**, 32, welcomed daughter Isabelle Amarachi on April 21.... **David Arquette**, 42, and girlfriend **Christina McLarty**, 33, announced the birth of their son Charlie on April 28.... NBA star **Tony Parker**, 31, and fiancée **Axelle Francine** welcomed son Josh on April 30.

Kerry Washington

UPDATES

In a preliminary inquest, police have said heroin may have played a role in the death of British TV personality **Peaches Geldof**, whose body was found in her home in Kent, England, on April 7. She was 25.

COURTS

More legal trouble for **Bryan Singer**. A second man has filed suit against the director, claiming Singer, 48, sexually assaulted him when he was a teenager. The *X-Men: Days of Future Past* helmer faces similar allegations in a suit filed last month. (Both of the alleged victims are represented by the same attorney.) Singer has strenuously denied all the claims.... The guardianship battle between *Modern Family* star **Ariel Winter**, 16, and her estranged mother, Chrisoula Workman, has been settled: The actress will continue to live with her sister, Shanelle Gray.

Ariel Winter

DEATHS

Efrem Zimbalist Jr., the actor best known for starring on the TV series *77 Sunset Strip* and *The FBI*, died on May 2 at his ranch in Solvang, Calif. He was 95.... Longtime *MAD* magazine editor **Al Feldstein** died of natural causes at the age of 88 at his home near Livingston, Mont., on April 29.... Trooper **Gabriel Rich**, 26, and Sgt. **Scott Johnson**, 45, of the National Geographic Channel's reality show *Alaska State Troopers* were shot and killed while on duty in central Alaska on May 1. *—Lindsey Bahr, with additional reporting by Stewart Allen*

HOSKINS: MIRRORPIX/SPLASH; BERKUS AND BRENT: J CARTER RINALDI/GETTY IMAGES; WASHINGTON: JEFF VESPA/WIREIMAGE.COM; WINTER: RICHARD SHOTWELL/INVISION/AP IMAGES

EW ISSUE NO. 1311

NED WEEKS

ACTOR	PHOTOGRAPHED
Mark Ruffalo	1.9.14

LOCATION Pasadena

CHARACTER BIO
Writer Ned becomes a vocal advocate for his community when AIDS begins to decimate his circle.

BASED ON Larry Kramer

LABOR OF LOVE

Nearly 30 years ago, Larry Kramer's fierce and passionate play *THE NORMAL HEART* put the AIDS crisis at center stage. Now it's finally headed to the screen, armed with an A-list cast and one *very* dedicated director.

BY	PHOTOGRAPHS BY
TIM STACK	CLIFF WATTS
AIRDATE	**NETWORK**
5.25.14	HBO

EW ISSUE NO. 1311

DR. EMMA BROOKNER

ACTOR Julia Roberts

PHOTOGRAPHED 1.9.14

LOCATION Pasadena

CHARACTER BIO
Serious and blunt, Emma is one of the first doctors to treat gay men diagnosed with AIDS.

BASED ON
Dr. Linda Laubenstein

THIS *LOVE STORY* DOES NOT HAVE A HAPPY ENDING.

Partners Ned (Mark Ruffalo) and Felix (Matt Bomer), who have been together for three years, are facing the final moments of their romance. Take after take, *White Collar* star Bomer, nearly unrecognizable after losing 40 pounds to portray the AIDS-stricken Felix, lies on the couch and coughs violently until Ned rushes to his side. It's a cold November evening on the Long Island soundstage of HBO's *The Normal Heart*, an adaptation of Larry Kramer's seminal semiautobiographical play about the rise of AIDS in New York in the early 1980s. Today happens to be Ruffalo's birthday, and while there was cake and singing moments earlier, this emotional scene now marks a jarring shift in tone on set.

And yet *Heart*'s production is a celebration of sorts. It's taken 30 years for Kramer's incendiary tale, which had a 2011 Tony-winning revival on Broadway, to make it to the screen. The play, which premiered in 1985, is one of the first literary works to tackle the AIDS crisis and boldly criticize the lack of government support to fight the disease. Despite involvement from names like Barbra Streisand, who owned the rights for 10 years, *Heart* appeared to be destined for only theater until *Glee* co-creator Ryan Murphy acquired the rights in 2009 with his own money. "I really believed in it," explains Murphy, who first read the play in college and directed the film version. "Larry set a very high price. I gulped and said, 'Okay' and bought it. I think he wanted to see, 'Is this kid serious?' And I was." Kramer, who's HIV-positive and currently recovering from unrelated medical complications, was unable to speak to EW but emailed that *Heart* made it to the screen "because of Ryan Murphy caring passionately about getting it made, abetted by [exec producer] Dante Di Loreto."

Murphy and Kramer's passion project will finally reach a mass audience when *The Normal Heart* makes its debut on May 25. It tells the heartbreaking story of writer Ned Weeks, the onscreen version of Kramer, who finds his boyfriend Felix and his community hit by a then-unknown disease that's later known as AIDS. Assisted by Emma (Julia Roberts), a doctor disabled by polio, and a makeshift group of activists including Taylor Kitsch's Bruce and Jim Parsons' Tommy, Ned launches an anger-fueled crusade to alert the world to the growing epidemic. "It's such a rich, important, cool part of American culture," says Ruffalo. "It's as cool as the hippies; it's as cool as the civil rights movement. It has its heroes. It has its f---ing drama."

It's also the most mature and emotionally resonant project from Murphy, best known for his more audacious TV series, like *American Horror Story*. It's representative of a more mature personal chapter for him as well: He and husband David Miller welcomed son Logan a few months before shooting on *Heart* began. "My stuff before has been controversial because it is baroque," Murphy admits. "My stuff is heightened. This was never heightened. I think it's the first real straightforward drama I've done."

EW ISSUE NO. 1311

FELIX TURNER

ACTOR Matt Bomer | **PHOTOGRAPHED** 1.9.14

LOCATION Pasadena

CHARACTER BIO A handsome *New York Times* style writer, Felix falls in love with Ned but later contracts AIDS and watches his body disintegrate.

(PREVIOUS SPREAD) ROBERTS' STYLING: ELIZABETH STEWART/THE WALL GROUP; RUFFALO'S STYLING: MICHAEL NASH/THE WALL GROUP; ROBERTS' HAIR: SERGE NORMANT/JED ROOT; MAKEUP: GENEVIEVE HERR/SALLY HARLOR; MANICURE: LISA JACHNO/AIM ARTISTS; RUFFALO'S GROOMING: GEORGIE EISDELL/THE WALL GROUP; SET DESIGN: JESSE NEMETH/BA REPRESENTS; PRODUCTION: PRODUCE IT; ROBERTS' DRESS: THE ROW; SHOES: CHRISTIAN LOUBOUTIN; RUFFALO'S JACKET: RAG & BONE; SHIRT: MAJESTIC; PANTS: TOM FORD

EW ISSUE NO. 1311

TOMMY BOATWRIGHT

ACTOR Jim Parsons

PHOTOGRAPHED 1.9.14

LOCATION Pasadena

CHARACTER BIO The caring and funny Tommy helps Ned with the Gay Men's Health Crisis when many of his friends become infected.

BASED ON Rodger McFarlane

EW SPOKE WITH THE CAST AND CREW ABOUT THE CHALLENGES OF BRINGING *HEART* TO THE SCREEN, THE TRANSFORMATIVE PRODUCTION, AND THEIR HOPES FOR THE FILM'S LEGACY.

In 2009, Ryan Murphy, in the midst of producing and writing the first season of *Glee*, began working on the screenplay with Larry Kramer and talking to actors—including Julia Roberts, whom he had directed in 2010's *Eat Pray Love*, and Mark Ruffalo.

RYAN MURPHY I had been pitched a lot of people [for Ned]—Mark was the only person I met with.

MARK RUFFALO I got a call from my agent at the time saying, "Listen, Ryan Murphy just got the rights to *The Normal Heart* and he wants to talk to you about it." I had a dual reaction of fear and excitement. I'd heard a lot of stories about him, and I was a little afraid of him, honestly. [But] it couldn't have been more pleasant and supportive and collaborative.

MURPHY Mark is an activist in his real life. We spoke about it in our first meeting: In every movement there's that one person who people look at as the pain in the ass, the fighter who won't

(THIS SPREAD) STYLING: MICHAEL NASH/THE WALL GROUP; BOMER'S GROOMING: DAVID COX/THE CELESTINE AGENCY; PARSONS' GROOMING: AMY FREEMAN/THE CELESTINE AGENCY; BOMER'S SUIT: DOLCE & GABBANA; SHIRT: BALENCIAGA; TIE: PRADA; SHOES: TOM FORD; SOCKS: MISSONI; PARSONS' SUIT AND SHIRT: BURBERRY; TIE: CALVIN KLEIN; SHOES: TOM FORD

shut up. But history always proves that that person was the reason the cause was won. So the fact that Mark, in our first meeting, got that about Larry, I thought was very compassionate.

JULIA ROBERTS I had been aware of it as a screenplay, and approached about it in that form, and then was approached when they recently remounted it [on Broadway]. So when it came a third time to my doorstep, I thought, "What is it with this part?" because I don't even think I particularly understood her.

MURPHY I'm really friendly with Julia. I know that she's in a certain phase in her life where she turns everything down. The thing that she wants to do is to challenge herself, and I thought, "If you really want to challenge yourself, play a woman with polio who's in a wheelchair who's probably a virgin."

ROBERTS I read it and I thought, "Well, let me dismantle it a little bit," and that's when I did something so unbelievably smart and helpful: I found a documentary on polio. To me, suddenly the alignment between this devastating, terrifying, utterly mysterious plague made perfect sense to the beginning of the AIDS epidemic and why she's so relentless and furious. I became so hugely empathetic to her as a person. So then I had to call Ryan and say, "Okay, lady, I got it. I figured it out. Cracked the case."

MURPHY When she can get into a character that feels wronged or that the world is somehow treating wrong, she has such a fire and passion. Her heart connects with her mind.

Julia Roberts

Murphy and Kramer continued to work on the script with input from the actors. But occasionally there were dustups between the director and the notoriously strident playwright.

RUFFALO It was great because they pushed each other where they needed to be pushed. Larry pushed Ryan deep into his emotional life and his humanity. And Ryan pushed Larry deeper into the culture, piercing the gay culture and moving into his humanity. Man, it was wild. The feeling was that it could go bad, it could go off the track.

MURPHY Nobody who's ever worked with Larry has said, "Oh, yeah, it's a cakewalk." It's never a cakewalk because Larry fights, and he doesn't take no for an answer. From that came a lot of wonderful things. But I have great affection for him. I can say without question that any of the failings in the relationship early on were mine just because I didn't know what to do.

DEDE GARDNER, executive producer This is the vehicle through which most of the world will understand who Larry is, so I'm not surprised it was hard to hand over. But he did trust Ryan implicitly.

MURPHY I think there are two periods in American medicine—before Larry Kramer and after. If nothing else, I want Larry to know that he is remembered and his work mattered.

In 2012, while Murphy was meeting with HBO programming president Michael Lombardo and HBO Films president Len

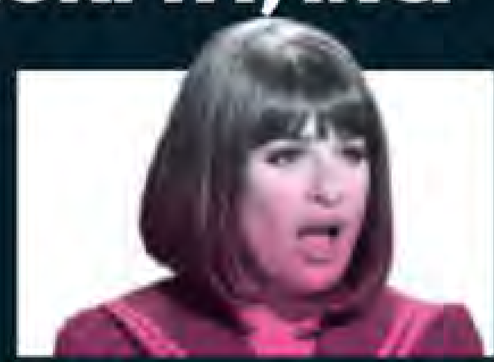
WHAT'S *NEXT* FOR RYAN MURPHY, INC.

GLEE *FOX*

The series will begin its final season this year, sticking with the core McKinley graduates as they venture into the big bad world. "You feel like you're following your friends as they become young adults," says Murphy. "It's a very different feeling, but I think it's very optimistic."

OPEN *HBO*

The network hasn't yet officially greenlit this pilot about several couples (including Michelle Monaghan and Scott Speedman) in open relationships in modern-day Los Angeles. "It's about the freedom to express yourself and live your life as you see fit."



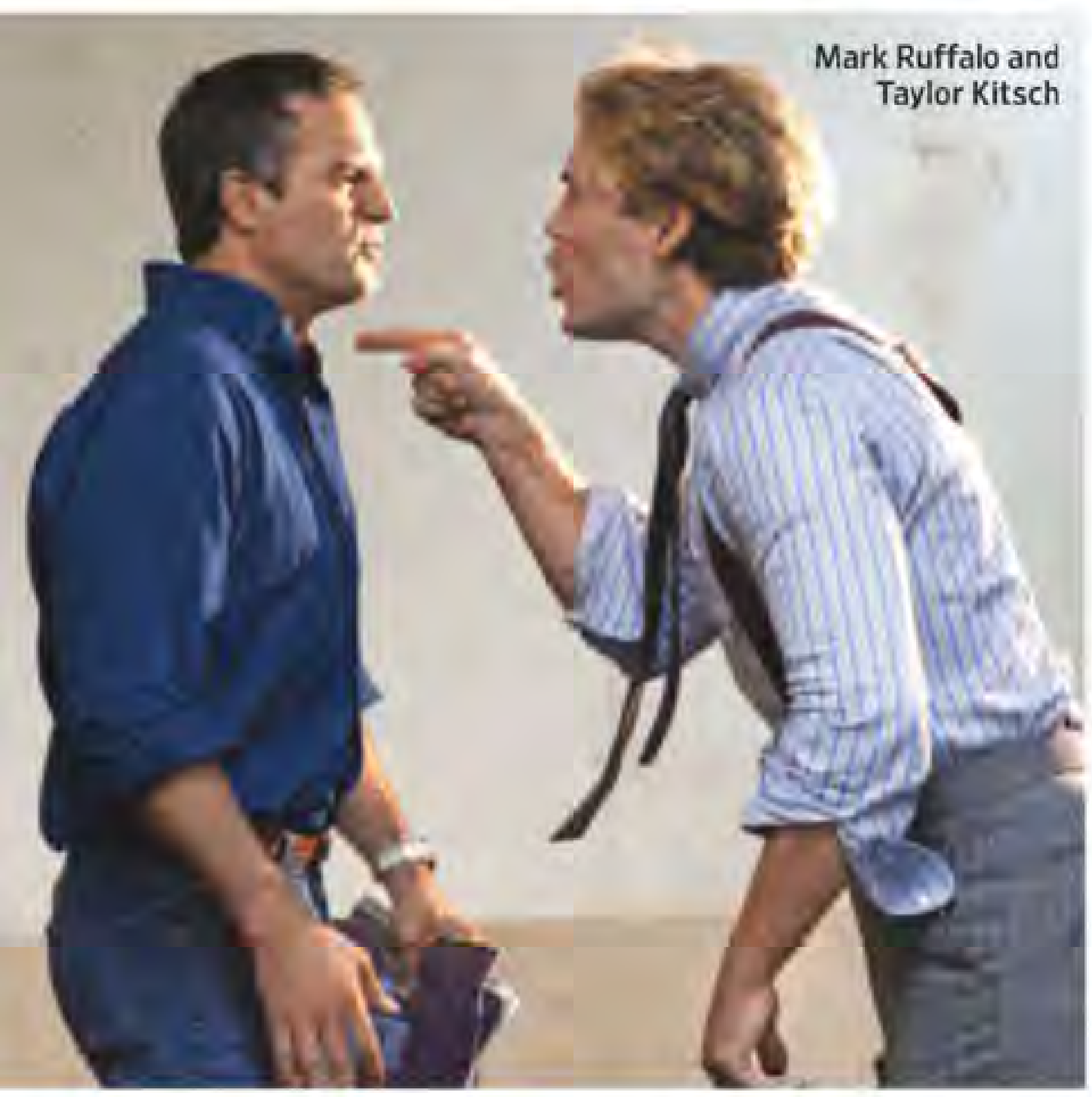
FUNNY GIRL

Murphy owns the rights to the iconic Broadway musical. Would his *Glee* star Lea Michele play Fanny Brice in a revival? "It's something that we're talking about," admits Murphy. "Sure, if it could come together at a time that she'd be willing to make that commitment to go back to Broadway, which I don't know that she is right now."

AMERICAN HORROR STORY: FREAK SHOW *FX*

The anthology thrill ride will be set at a 1950s Florida freak show run by Jessica Lange and featuring Kathy Bates. "I thought it was going to be light, but it's turning out to be quite terrifyingly dark. But look, if you have a character named the Clown Killer, it's going to be dark."

ROBERTS: JOJO WHILDEN/HBO; GLEE: TYLER GOLDEN/FOX (2); MONAGHAN, SPEEDMAN: JEFF KRAVITZ/FILMMAGIC.COM (2); BATES AND LANGE: FRAZER HARRISON/GETTY IMAGES


Mark Ruffalo and Taylor Kitsch

Amato about a different project, he mentioned his script for *The Normal Heart*. The execs were intrigued.

MICHAEL LOMBARDO I said, "So what else are you doing?" And he said, "Well, I've been busy writing *Normal Heart*." And I was like, "What? *That's* the project I want to do with you."

MURPHY I spoke to some [movie] studios about it. But it was that thing where the $10–20 million movie that was a staple of the movie business 10 years ago is gone. So if you were gonna do *The Normal Heart* at a studio, it was sort of like, "Here's $5 million," and I couldn't do it with that. [Heart *reportedly cost $15–18 million.*]

LOMBARDO We have tried to tell the stories that aren't being told, whether the networks or movie studios can't or won't tell them, and I think many of those have been in the area of LGBT, of the disenfranchised.

ROBERTS This is heartbreaking, challenging material, and I don't know if I would want to go out and pay $20 and sit in a theater with a bunch of strangers and start opening that time box. To be able to sit in the comfort of your home, I think people will have a more honest experience with it.

RUFFALO Ryan was nervous to ask me about HBO because we'd talked about it as a [feature] film. I was like, "Yes! F---ing great, Ryan."

With HBO on board and the rest of the cast fleshed out, including Matt Bomer, Taylor Kitsch as the closeted Bruce Niles, and Jim Parsons as Southern charmer Tommy Boatwright, filming began in the summer of 2013 in and around New York. Kramer was able to visit the set multiple times. Meanwhile, production shut down from July until November so Bomer could lose the weight necessary to show Felix's deterioration.

MATT BOMER The most profound moment of having Larry on set was a day we got to shoot the celebratory scene where Mark and Taylor's characters' organization has finally gained some traction. It also happened to be the day that DOMA [the Defense of Marriage Act] was overturned, and I get chills just saying that. Larry was there that day, who in so many ways is responsible.

MURPHY The thing I remember most about that day was people asked me to address the crowd and I was like, "Well, f—, who am I? What am I going to say?" And without missing a beat, Larry Kramer grabbed the microphone and all he said was "We did it." I think I cried every day on the making of that movie.

TAYLOR KITSCH Every day you're breaking down, basically. It was a true test and it was exhausting, to be blunt, just f---ing exhausting, really. But that's what you want as an actor, to be tested and pushed and uncomfortable in the right way.

BOMER Basically I did a fast, and then I had spoken with Matthew McConaughey [who costarred with Bomer in *Magic Mike*]. He had just finished *Dallas Buyers Club* and I called him. It was so worth it because of the physical reality it created for me.

ROBERTS It was like the smaller he got, the quieter all of his energy became. That was heartbreaking, to see someone allowing this dimness to take over. I hideously ate full lunches right in front of him, and I would say, "Does this bother you?" "No." And he'd pull out his little lunch of a lettuce leaf and four almonds and be sweet as can be while I was having my BLT with a side of BLT.

While the *Heart* team will likely find themselves earning Emmy nominations come July, all involved say they have one goal: to keep the conversation—and activism—surrounding the AIDS crisis and equality issues going.

ROBERTS I don't know what happened to the world where everybody became all right with being so mean. The nice thing about a piece like this is it reminds you how casualness turns into an epidemic so quickly that you kind of say, "That's not my problem." And the next thing you know, you are turning a blind eye to it and actively participating in a cruelty.

JIM PARSONS It's about gay life, but in its own way it's overtaken me as a tale of humanity. It transcends being about one group of people, and I think that's the whole point.

MURPHY For the first time in my life, I can honestly tell you I don't care what I do next. I've always been an ambitious, restless person. I feel like, "Okay, let's let the next chunk of your life be about this movie." *Normal Hearts* don't fall off trees. I spent a lot of time and energy and money trying to do it. I feel like I'm good for now. ■

Larry Kramer on set

RUFFALO AND KITSCH: JOJO WHILDEN/HBO; KRAMER: DAVID MILLER

STAR EPISODE A NEW H

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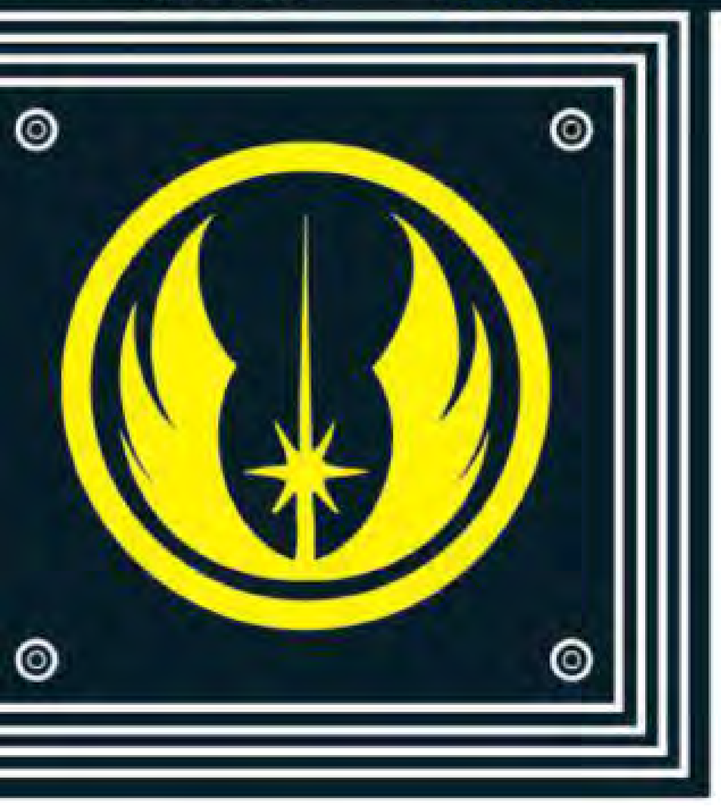
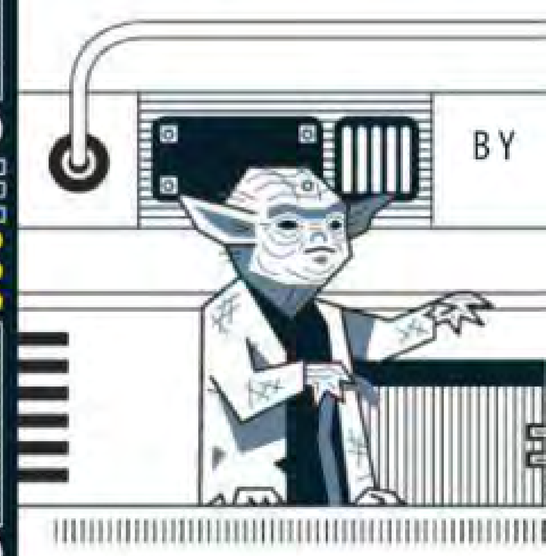


LUKE, LEIA, AND HAN ARE BACK! (AND GUESS WHO TALKED THEM INTO IT.) THE INSIDE STORY OF DIRECTOR J.J. ABRAMS' QUEST TO RETURN CINEMA'S GREATEST SPACE SAGA TO ITS ROOTS.



WARS DEVII HOPE (REALLY)

ANTHONY BREZNICAN

ILLUSTRATIONS BY MARTIN GEE

LOOK HOMEWARD, Skywalker. We never thought we'd get back to this galaxy so far, far away—and even if we did, we never expected them to be waiting for us: Luke Skywalker, Princess Leia, and especially the itinerant rogue Han Solo. No world revolves around one person, but at its core the *Star Wars* universe has always hinged on these three. The Beatles never played together again. The original Ghostbusters are now a thing of the past. And E.T. won't be phoning us anytime soon. But *Star Wars*...*Star Wars* is now getting an encore. How in Hoth did that happen? ✪ The first glimmer came in October 2012, when the Walt Disney Co. bought Lucasfilm for $4 billion and announced that a

new trilogy—picking up after the events of 1983's *Return of the Jedi*—would be heading to theaters. J.J. Abrams, who had relaunched the *Star Trek* franchise for Paramount, signed on to direct in January 2013, and Mark Hamill and Carrie Fisher declared that they'd be open to coming back. Even Harrison Ford, who had spent the past three decades throwing shade at the space saga, didn't immediately balk. Word spread that the new film would take place 30 years after the fall of the Empire, sparking hope that the veteran stars might return. And then...silence.

When StarWars.com announced the *Episode VII* cast on April 29 in a group photo of a script read-through on a soundstage at Pinewood Studios outside London (see graphic), fansites lit up in a collective global cheer. On the list were Ford, Hamill, and Fisher—not to mention C-3PO (Anthony Daniels), R2-D2 (Kenny Baker), and Chewbacca (Peter Mayhew)—along with newcomers John Boyega (*Attack the Block*), Adam Driver (*Girls*), Andy Serkis (the *Lord of the Rings* trilogy), and Daisy Ridley (a total unknown).

Here is where the official information stops. Abrams and his team have locked the cast and crew (and their reps) into what must be the most ironclad vow of secrecy in film history. In his famous 2007 TED talk, Abrams presented his mystery-box theory: "Withholding of information... intentionally is much more engaging." Basically, he ain't talking. These days, with online leaks and teasers, it often feels like you've seen a movie months before it's out. And Abrams is facing a huge challenge: making a beloved but battered franchise seem fresh. Giving away the store before the film's Dec. 18, 2015, release won't help.

Still, EW was able to confirm a few extra details, all from sources with direct information about the project who spoke on condition of anonymity. First, casting began in earnest in January, but at press time several roles had yet to be filled, including a major female part. Second, the initial *Episode VII* script penned by Michael Arndt (*Toy Story 3*) has been significantly overhauled by Abrams and co-writer Lawrence Kasdan. That stalled the casting process, as characters and

THE CAST

SOME FACES OF *EPISODE VII* ARE FAMILIAR, BUT MANY ARE NEW. A GUIDE TO WHO'S WHO IN THE *STAR WARS* UNIVERSE.

BY ANTHONY BREZNICAN

OSCAR ISAAC

Unforgettable as the folksinger of *Inside Llewyn Davis*, the 34-year-old Guatemalan-born actor (raised in Miami) played King John in 2010's *Robin Hood* and Carey Mulligan's crook husband in 2011's *Drive*.

ANDY SERKIS

The preeminent performance-capture artist working today, he pioneered a fusion of soul and technology as Gollum in the *Lord of the Rings* films, as Caesar in *Rise of the Planet of the Apes*, and as King Kong himself.

ANTHONY DANIELS

After working on all six previous films, the 68-year-old again supplies the voice and skinny frame of robotic fussbudget C-3PO, still perfecting those "human–cyborg relations."

MARK HAMILL

Hamill went on to voice the Joker in countless animated Batman adventures. At 62, he reprises the role of Luke in *Star Wars*. It's the same age that Alec Guinness (Obi-Wan) was when he shot the first movie.

JOHN BOYEGA

This Brit, 22, first kicked galactic ass as a gang leader fighting aliens in 2011's *Attack the Block*. He also appears on TV's *24: Live Another Day* and stars in the upcoming *Imperial Dreams* as an ex-con trying to become a literary sensation.

ADAM DRIVER

Sources peg him as taking a walk on the dark side in *Episode VII*, but the *Girls* actor, 30, always finds the charm in bad boys. Look for him this fall in *This Is Where I Leave You* as Tina Fey and Jason Bateman's manipulative little brother.

LAWRENCE KASDAN

Co-writer of *The Empire Strikes Back*, *Return of the Jedi*, and *Raiders of the Lost Ark*, this Lucasfilm vet is also the director of dramas *The Big Chill*, *Grand Canyon*, and *The Accidental Tourist*.

J.J. ABRAMS

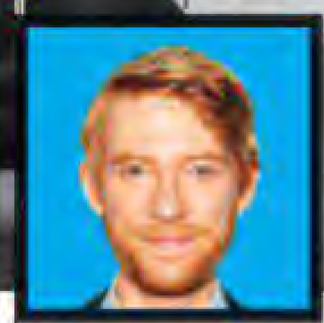
A prolific writer and producer of the TV shows *Felicity*, *Alias*, and *Lost*, Abrams is a director who reinvigorates classic franchises, such as *Mission: Impossible III*, *Star Trek*, and now George Lucas' iconic galaxy.

HARRISON FORD

Until now, the actor has treated *Star Wars* the way Indiana Jones treats snakes: with agitated revulsion. In the original trilogy, it was his wry skeptic Han Solo who brought balance to the Force by making the space opera believable.

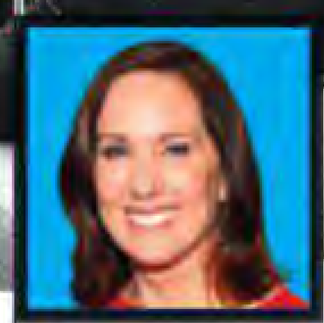
DAISY RIDLEY

The big unknown. The 22-year-old actress' TV credits include small roles on *Mr. Selfridge* and *Silent Witness*. Rumors (and her place on the sofa) hint that she's the child of Han Solo and Leia Organa.



DOMHNALL GLEESON

Son of Brendan Gleeson, the 30-year-old fiery-haired actor is known for 2013's romance *About Time* and for playing Ron's big brother Bill Weasley in *Harry Potter and the Deathly Hallows*.



KATHLEEN KENNEDY

The powerhouse producer, with credits including *E.T.*, *Jurassic Park*, and *Seabiscuit*, shocked Hollywood by opting to run Lucasfilm in July 2012 to shepherd the new trilogy.

BRYAN BURK

Producer Burk has been director Abrams' consigliere since high school; he was a producer on *Alias* and *Lost*. Since then he has produced *Cloverfield*, *Mission: Impossible III*, the *Star Trek* reboots, and *Super 8*.

CARRIE FISHER

The writer-actress discussed her bipolar disorder and drug history in her one-woman show, *Wishful Drinking*. She bedeviled producers (and delighted fans) by making no secret of her return as Leia for *Episode VII*.

PETER MAYHEW

The 7-foot-3 actor had a double knee replacement in 2013, and walks with a cane shaped like a lightsaber, but that won't stop him from reprising everybody's favorite *Millennium Falcon* co-pilot, Chewbacca.

DANIELS: NICK HARVEY/WIREIMAGE.COM; GLEESON: ROB KIM/GETTY IMAGES; KENNEDY: MARK DAVIS/GETTY IMAGES FOR WOMEN IN FILM; GROUP SHOT: DAVID JAMES/© LUCASFILM LTD. & TM. ALL RIGHTS RESERVED

plot details shifted. One thing that never changed: Hamill, Fisher, and Ford had been locked in years ago, before Disney ever purchased Lucasfilm. They were so essential to relaunching the series, in fact, that George Lucas himself secured their commitment before the sale.

Though they played coy about their involvement (except Fisher) and their respective financial deals took a while to settle, their participation was considered vital. Sources vow the three will all have significant roles. Ford's Han Solo, in particular, is considered a co-lead, alongside three of the younger actors. (Just who is unclear.)

This reunion would have been impossible only a few years ago. All three leads have a complex, often conflicted history with the franchise. Hamill has always poked fun at Luke's whiny and naive moments, and Fisher has made a career of affectionately spoofing her gold-bikini days. Ford, however, was just blatantly hostile. As far back as 30 years ago the actor said he was "glad to see that costume for the last time," and as recently as 2008 he called Han Solo "dumb as a stump." Not only that, he has more than once lamented that Solo wasn't killed off in the earlier films. Ford's disdain was a major sore point with fans, not just because the star didn't enjoy Solo but because he seemed annoyed by those who did.

So whatever *Episode VII* becomes, it has already brought a reconciliation of sorts between *Star Wars*' greatest character and the man who brought him to life. What changed? Those familiar with Ford say he simply began to soften. The 71-year-old attended a 30th-anniversary screening of *The Empire Strikes Back* in 2010 to raise money for St. Jude Children's Research Hospital, and he's had more fun with *Star Wars* ever since—even staging a mock feud between himself and Chewbacca on *Jimmy Kimmel Live!*

Now the captain of the *Millennium Falcon* has at least one more flight in him. And—no spoilers here, just speculation—maybe Ford will finally get to do what Darth Vader, Boba Fett, and Jabba the Hutt never could: put an end to Han Solo once and for all. ■

WHEN WE LAST SAW THEM

THEY'VE DEFEATED THE EMPIRE...NOW WHAT? HERE'S WHERE THINGS STOOD WITH THE CAST AS *RETURN OF THE JEDI* ENDED.

BY CLARK COLLIS

1 YODA

Having dispensed some final grammatically baroque words of wisdom to Luke, the diminutive 900-year-old Jedi had the good fortune to die of old age, albeit in a swamp cave.

2 CHEWIE & THE DROIDS

C-3PO and R2-D2 began *Jedi* as Jabba's interpreter and drinks tray, respectively. After they and Chewbacca escaped Tatooine, the trio helped destroy the second Death Star; C-3PO was hailed as a god by the Ewoks along the way.

3 OBI-WAN KENOBI

The veteran Jedi was killed by Darth Vader in *A New Hope*. But Obi-Wan carried through on his promise that in death he would become "more powerful than you can possibly imagine" by still counseling Luke Skywalker from beyond the grave.

4 DARTH VADER

The Sith lord saved the life of his son, Luke, by hurling the Emperor into the bowels of the second Death Star in *Return of the Jedi*. Fatally injured, Vader asked Luke to remove his helmet so he could look at his offspring at last with his own eyes.

THE STORY SO FAR...

EPISODE I (1999)
The Phantom Menace

Jedi Master Qui-Gon Jinn (Liam Neeson) and apprentice Obi-Wan Kenobi (Ewan McGregor) rescue Queen Padmé Amidala of Naboo (Natalie Portman) from the invading Trade Federation. Qui-Gon frees Tatooine slave boy Anakin Skywalker (Jake Lloyd). Padmé retakes her home planet, but Qui-Gon is mortally wounded by Darth Maul (Ray Park).

EPISODE II (2002)
Attack of the Clones

Obi-Wan discovers the existence of a clone army and is snared by separatist leader Count Dooku (Christopher Lee). The teenage Anakin (Hayden Christensen), Padmé, R2-D2, and C-3PO try to rescue Obi-Wan but are captured. Yoda arrives with the clone army to save the day. Anakin and Padmé secretly marry.

EPISODE III (2005)
Revenge of the Sith

Supreme Chancellor Palpatine (Ian McDiarmid) persuades Anakin to come over to the dark side and gives him a new name: Darth Vader. Anakin is horribly burned following a lightsaber fight with Obi-Wan. Padmé dies after giving birth to twins, Luke and Leia, who are separated and hidden for their own safety.

5 HAN SOLO

The self-confessed scoundrel escaped becoming a thousand-year snack for the Sarlacc at the start of *Jedi*, and by the end of the film he was both a general in the Rebel army and Leia's consort—the sly dog.

6 PRINCESS LEIA

Her highness helped destroy the second Death Star by deactivating its energy shield. Like nearly all of the original trilogy's main characters—alive or dead—she was last seen celebrating with the Ewoks.

7 LUKE SKYWALKER

Over the course of *Jedi*, Luke rescued Han, discovered Leia is his sister, and witnessed the death of his father. If anyone deserved a long rest (and lots of therapy), it's this guy.

EPISODE IV (1977)
A New Hope

The grown-up Luke (Mark Hamill), Obi-Wan (Alec Guinness), C-3PO, and R2-D2 team with smuggler Han Solo (Harrison Ford) and first mate Chewbacca to rescue Princess Leia (Carrie Fisher) from Vader. Luke joins the Rebel Alliance and destroys the Empire's Death Star, aided by the now dead but still wise Obi-Wan.

EPISODE V (1980)
The Empire Strikes Back

Luke receives Jedi training from Yoda while Han and Leia hide out at Cloud City, ruled by Lando Calrissian (Billy Dee Williams). Gazoinks, it's a trap! Leia tells Han she loves him. Han says, "I know." Han is frozen in carbonite. Vader reveals to Luke that he is his father, and severs Luke's hand during a lightsaber duel. Also? Cliff from *Cheers*.

EPISODE VI (1983)
Return of the Jedi

Luke orchestrates the rescue of Han from the pudgy clutches of Jabba the Hutt. The Lando-led Rebel ships destroy the replacement Death Star. Vader kills the evil Emperor but is fatally injured. A celebratory Ewok dance party ensues.

BY CLARK COLLIS

THE REBEL ALLIANCE

NO HACKS ALLOWED. THE MINDS BEHIND *EPISODE VII* ARE ALL MASTERS OF THE CREATIVE FORCE.

BEN BURTT
SOUND DESIGNER

The father of modern sound design, Burtt worked on the first *Star Wars* trilogy and used a groundbreaking blend of altered real-world sounds, adding texture to characters and objects: Darth Vader's gasping breath, Chewbacca's soulful roar, R2-D2's droid babble, and the hum and crash of battling lightsabers.

MICHAEL KAPLAN
COSTUME DESIGNER

Kaplan is new to the *Star Wars* universe, after his years in the realm of Abrams' *Star Trek* reboots. As we wait to see how three decades alter galactic fashion (are brown robes still "in" for Jedis?), this film reunites the costume designer with Harrison Ford after their work together on 1982's *Blade Runner*.

DAN MINDEL
CINEMATOGRAPHER

Mindel, who teamed with Abrams on the *Star Trek* films and *Mission: Impossible III*, has revealed that the new trilogy will jettison George Lucas' all-digital approach on *Episodes II* and *III*. These new *Star Wars* stories will be shot on 35mm film, just like the old ones, to create the visual warmth and grittiness that purists love.

JOHN WILLIAMS
COMPOSER

This was news worthy of fanfare: the announcement at a *Star Wars* fan gathering last summer that John Williams will return to compose the music for *Episode VII*. Williams, now 82, has made an indelible mark on epic moviemaking, from *Jaws* to *Superman* to *Harry Potter*. But *Star Wars* may be his most unforgettable of all.

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PHOTOGRAPH BY EMILY SHUR
Maya Rudolph photographed on April 23, 2014, in Los Angeles

She spent seven years as a comedy powerhouse on *SNL*, stayed *Up All Night* with Will Arnett, and memorably soiled a wedding dress in *Bridesmaids*. How can Maya Rudolph possibly top all of that? By staging her own celebrity-filled song-and-dance variety special.

BY DAN SNIERSON

OT

FRED ARMISEN, Andy Samberg, Chris Parnell, and a swarm of other performers are buzzing around backstage, quick-changing into tuxes, old-timey vendor uniforms, and giant foam letters. *Saturday Night Live* godfather Lorne Michaels is watching from the wings. And Maya Rudolph steps onto the stage in a flowing pink dress and warns: "I hope you're all wearing socks, guys—because they're about to get blown off!"

The audience roars, and as the cameras start filming, she says: "Hello, everybody! I'm Maya Rudolph and I'll be your host for the next hour..." Pause. "That doesn't sound right. There must be a better way to introduce myself..." A sprinkling of keyboard chords. "My name's Maya, I'm an actress and mother as well/ I've got four children lovely and sweet," she sings. "I spent seven great years on *SNL*/And in *Bridesmaids* I pooped in the street..." She rips off her dress, revealing a shinier one, and shimmies through an overstuffed number that involves Laker Girls, plate spinners, and...a farm animal. What follows next are more songs, impressions, sketches, a weird dance-off, and this thought: Sometimes the best way to blow off some socks is to slip on a comfy old pair of your own.

Maya Rudolph is *back*—not just on TV but in her happy place, surrounded by *SNL* pals, spectacle, and silliness. Airing May 19 on NBC, *The Maya Rudolph Show* is a one-time variety special, but should America clap loudly enough, more installments will likely arrive next season. Although recent attempts to pull off this type of feel-good throwback programming didn't stick (*Rosie Live*, *Osbournes: Reloaded*), Rudolph—an *SNL* vet who scored with incisive impersonations (Donatella Versace, Oprah), bizarro characters (the avant-garde European art dealer Nuni), and powerful pipes—is armed with a funnier, more versatile pedigree. Good luck trying to get the self-described "two and three-quarters threat" to see it that way. "The thing about me is that I don't have a lot of moves. Like, *this* is my move," Rudolph, 41, says self-effacingly, which is how she says many things. "It just kind of was the right time to do the only thing I know how to do. I wasn't stroking a hairless cat, like, '*I know what I'll do next!*'"

COMEDY AND MUSIC have always been in Rudolph's lap. The daughter of singer Minnie Riperton and composer/producer Richard Rudolph, little Maya would weasel her way into her parents' bed by faking tummy aches so she could steal a peek at *SNL*. Their L.A. house was often filled with friends and jam sessions. (Her mother died of breast cancer when Rudolph was 6.) She'd binge on variety series such as *The Carol Burnett Show* and *The Gong Show*. She took piano lessons, appeared in school musicals, and after graduating from UC Santa Cruz wound up as a keyboardist/backup singer in the Rentals, an alt-rock band fronted by ex-Weezer bassist Matt Sharp. "They needed someone who could play the keyboard and sing harmony...and I'd just gotten out of college. I wasn't doing anything else," she says matter-of-factly, which is how she says almost everything else. "I always fantasized that I'd play music, but I also fantasized that I'd be a professional goofball."

Fantasy became reality when, as a member of the L.A. improv group the Groundlings, she drew the attention of *SNL*. Her well-received run lasted from 2000 to 2007, when she departed to raise her first of four children with director Paul Thomas Anderson. The decision wasn't easy. "When I first left and my friends were still on it, I was mourning it for a long time," says the comedian, who's since returned occasionally. "If Lorne ever heard I'd be near the building, he'd always manage to wrangle Rudolph into a wig and a costume, because they know she'll never say no. I felt like the ghost of 8H. I couldn't leave."

When Rudolph wasn't popping up as Beyoncé or Whitney, she was on the big screen in indie dramedies (*Away We Go*, *Friends With Kids*), broad shtick (*Grown Ups*, *MacGruber*), and the ultimate *broad* hit, *Bridesmaids*. "We laughed our asses off," she says of the

ANDY SAMBERG ON MAYA

"It's the musicality in her performance. Not just that she can sing, and that she can sing *funny* as well, but that everything she does feels like music. When you're in the rhythm of it, it feels like you're in a 'groove' of the funniness, and Maya just lives in that groove. She finds a laugh better than anyone I've ever met."

(PREVIOUS SPREAD) STYLING: JEANNÈ YANG/THE WALL GROUP; HAIR: MARCUS FRANCIS/STARWORKS ARTISTS; MAKEUP: STEVE SOLLITTO/STARWORKS ARTISTS; SET DESIGN: RAE SCARTON/ARTMIX CREATIVE; DRESS: CHLOÉ; SHOES: RENÉ CAOVILLA

(Clockwise from top left) Rudolph with Sean Hayes, Fred Armisen, and Andy Samberg on *The Maya Rudolph Show*; with John Krasinski in 2009's *Away We Go*; with Christina Applegate on *Up All Night*; with Kristen Wiig and Ellie Kemper in 2011's *Bridesmaids*

(THIS SPREAD) *THE MAYA RUDOLPH SHOW*: PAUL DRINKWATER/NBC; *AWAY WE GO*: FRANCOIS DUHAMEL; *UP ALL NIGHT*: COLLEEN HAYES/NBC; *BRIDESMAIDS*: SUZANNE HANOVER; SAMBERG: SLAVEN VLASIC/GETTY IMAGES; ARMISEN: JONATHAN LEIBSON/GETTY IMAGES FOR MOCA

shoot with *SNL* costar Kristen Wiig. "The day of the shower where I had to yell at Kristen about bleaching our anuses, I'd had a couple kids by then, and I did pee in my pants. Like, pretty hard. The force of using my diaphragm made me pee in my Spanx."

After visiting the dry cleaners, she signed up for another Michaels-produced series, NBC's Will Arnett/Christina Applegate comedy *Up All Night*, on which she starred as a self-consumed talk-show host. Alas, the sitcom soon ran into ratings trouble and began, says Rudolph, "dying a slow and painful death," as it was revamped in futility before being axed in 2013. Rudolph had previously told Michaels she'd love to do a variety show; fortunately, he and NBC Entertainment chairman Bob Greenblatt had been chatting about reviving the dormant format. "I kept saying the only person I knew who could do it is Maya," recalls Michaels, who's exec-producing the special. "The other forms are too small for her. I mean, her in a sitcom is fine, but nothing can contain her. You want to see her sing, see her dance. You wouldn't have Adele sing backup. That would be a waste."

IN NOVEMBER 2013, NBC ordered *The Maya Rudolph Show* as a pilot, and as Rudolph began sketching out her new project, some old friends popped into mind: "I said, 'I can't imagine doing it without Fred. That was, like, rule number one. *Get Fred*. Okay, now we're doing a show." Armisen, who praises her savant-like gift for accents and celebratory-not-cynical comedy POV, signed on immediately. "That's like someone asking, 'Would you like to eat a really amazing dessert?'" he says. She also recruited fellow *SNL* alums Samberg and Parnell (as well as director Beth McCarthy-Miller), plus Sean Hayes, Kristen Bell, and Craig Robinson. "In the same way I fell in love with the original cast of *SNL*—they looked like a group of friends I wanted to hang out with—in the same way I saw Carol [Burnett], Tim Conway, and Harvey Korman f---ing *cracking* each other up, I'm with people that I love who make me laugh like nobody else," she says. "There's nothing that translates more genuinely than that."

Those close to Rudolph believe her skills translate perfectly to this genre. "She *destroys*," says Samberg. "The second it started, just her sitting on the stage singing, I remember standing with Fred and Sean and looking at the monitor and us going, 'Yeah. This is exactly where she should be.' All is right in the world when Maya is center stage, holding court."

You can find her in plenty of other places, too. She filmed a small role for Anderson's noir comedy-thriller *Inherent Vice*, will voice a lead in the Disney animated film *Big Hero 6*, and will guest-voice on Seth Meyers' Hulu animated series *The Awesomes*. Oh, yes, she also sings in a Prince cover band, Princess. (She once met Prince backstage before she performed. "You know how sometimes you meet your heroes and you're like, 'Well, there goes that. No more boner for me'? Still got a boner.") Right now, though, she's just grateful that her variety-show taping went smoothly. "When I used to do *SNL* and I'd be nervous for a sketch, I tended to look very calm when I wasn't," she says. "But this time, I was calm because I was happy.... Everything fell into place. It could've been a s--- show...but it wasn't." She nods her head and smiles. "That's a great way to look at things, Maya. It could've been a s--- show—*but it wasn't*." ■

FRED ARMISEN ON MAYA

"My favorite *SNL* memory was me and Maya writing something that did not go to air, and it was the hardest I laughed in that building. *Ever*. The joke was that Lindsay [Lohan, the host] was introducing each band member and saying crazy things about them. Maya just started making up stories with no punchline... like the bassist or whoever 'lies about weird things—like, his father works for Keebler and we can get free cookies, but it's totally a lie.' I thought I wasn't going to be able to inhale anymore because I was laughing so hard.... That story will never be as funny on paper. I don't care."

GIANT RISES

SIXTY YEARS AFTER HE FIRST STOMPED ONTO THE SCREEN, THE SCALY GIANT HAS SURVIVED NUCLEAR RADIATION, RIVAL CREATURES, AND ROLAND EMMERICH. BUT DOES THE KING OF THE MONSTERS STILL HAVE THE MOJO TO CRUSH THE BOX OFFICE?

BY ADAM MARKOVITZ

Holy crap!

GUNS. MISSILES. ATOMIC BOMBS. A three-headed dragon that shoots lasers out of its mouths. Since the first time he rose, radioactive, from the depths of the sea to terrorize Tokyo in 1954, Godzilla has survived all of these. Then, in 1998, the King of the Monsters was finally leveled by his deadliest foe yet: moviegoers. Roland Emmerich's *Godzilla*, starring Matthew Broderick and Jean Reno (what could go wrong with that cast?), was a $120 million leviathan that left audiences cold, grossing just $136 million in the U.S. despite a marketing blitz of groundbreaking dimensions. Sony's pride—not to mention its hopes for a lucrative domestic franchise—was critically wounded.

But if Godzilla movies have taught us anything, it's that the monster is always plotting a new attack. On May 16, the reptile will rise again in a $160 million Legendary Pictures and Warner Bros. reboot (distributed by Warner Bros.) that aims to erase decades of campy man-in-a-lizard-suit sequels and reconnect with the creature's terrifying atomic-age roots. Set mostly in present-day, post-Fukushima Japan, the new film follows a nuclear scientist (Bryan Cranston) and his son (Aaron Taylor-Johnson) as they try to expose a government cover-up of a power-plant disaster, a mission that ultimately brings them face-to-green-scaled-face with Godzilla on a global city-stomping rampage. "I don't think there have been enough serious takes on giant-monster movies," says director Gareth Edwards (who helmed the 2010 indie *Monsters*). "The fun of it all for me is believing it. And if you really believe it, it would be quite harrowing—it would be bigger than World War II." The movie's prestige cast and grim marketing—the eerie trailer is YouTube's most viewed preview of 2014 so far—have stirred fan anticipation, making *Godzilla* one of this summer's blockbusters to beat.

So how did the monster make the improbable leap from the brink of extinction back to the top of the cinematic food chain? Though Godzilla has been missing from U.S. theaters for more than a decade, the idea of him—as an icon, a punchline, and the spirit animal of every "bridezilla"—has never been forgotten. When Legendary bought the rights to Godzilla from Japan's Toho studios in 2009, the studio essentially signed a contract with a bygone Hollywood superstar. "Godzilla is still one of the most famous monsters of all time, no question," says Henry Schafer of Q Scores, a marketing firm that tracks the popularity of pop culture brands. Godzilla's recognition in the key 18–34 male demographic was already 82 percent last October—not far below billion-dollar characters such as Spider-Man (96 percent) and Iron Man (88 percent). And that was even before Legendary ramped up its marketing campaign. "You've got built-in awareness," Schafer explains. "For a new property, you would have to spend a lot more money [on marketing] up front."

The character is also well-known overseas—the 1998 *Godzilla* grossed $243 million abroad—which could help this new *Godzilla* dominate cinemas in China, now the world's

most valuable film market after the U.S. (Legendary opened a Beijing office in 2011 and signed a co-production deal with China Film Group earlier this year.) "We've shown this film in different parts of the world, and the reaction we've gotten is overwhelmingly positive," says Legendary CEO Thomas Tull.

For Edwards, though, money isn't the only reason to revive Godzilla. The new film offers a chance to restore the beast's rightful place in our collective nightmares. "It shouldn't work—the idea of a giant monster coming and smashing the city," the director says. "But it's part of our DNA to be afraid of this alpha predator." It's also part of Hollywood's DNA to fear a bomb. With luck, this new-millennium lizard will revive one fear...and eliminate the other. ■

Bryan Cranston, Aaron Taylor-Johnson, and Elizabeth Olsen

CRANSTON: KIMBERLEY FRENCH

KILLING TIME

HORROR MASTER **STEPHEN KING** IS BACK—AND HIS TENSE, JITTERY NEW THRILLER, ***MR. MERCEDES*** (OUT JUNE 3), PITS AN EX-COP AGAINST A SOCIOPATH SCHEMING TO MURDER THOUSANDS.

ILLUSTRATIONS BY OWEN FREEMAN

BACK IN HIS ROOMY BASEMENT WORKSPACE, BRADY SPEAKS ANOTHER WORD. THIS ONE IS *CHAOS*.

ON THE FAR SIDE OF THE CONTROL ROOM IS A LONG SHELF ABOUT THREE FEET ABOVE THE FLOOR.

Ranged along it are seven laptop computers with their darkened screens flipped up. There's also a chair on casters, so he can roll rapidly from one to another. When Brady speaks the magic word, all seven come to life. The number 20 appears on each screen, then 19, then 18. If he allows this countdown to reach zero, a suicide program will kick in, scrubbing his hard discs clean and overwriting them with gibberish.

"Darkness," he says, and the big countdown numbers disappear, replaced by desktop images that show scenes from *The Wild Bunch*, his favorite movie.

He tried *apocalypse* and *Armageddon*, much better start-up words in his opinion, full of ringing finality, but the word-recognition program has problems with them, and the last thing he wants is having to replace all his files because of a stupid glitch. Two-syllable words are safer. Not that there's much on six of the seven computers. Number Three is the only one with what the fat ex-cop would call "incriminating information," but he likes to look at that awesome array of computing power, all lit up as it is now. It makes the basement room feel like a real command center.

Brady considers himself a creator as well as a destroyer, but knows that so far he hasn't managed to create anything that will exactly set the world on fire, and he's haunted by the possibility that he never will. That he has, at best, a second-rate creative mind.

Take the Rolla, for instance. That had come to him in a flash of inspiration one night when he'd been vacuuming the living room (like using the washing machine, such a chore is usually beneath his mother). He had sketched a device that looked like a footstool on bearings, with a motor and a short hose attachment on the underside. With the addition of a simple computer program, Brady reckoned the device could be designed to move around a room, vacuuming as it went. If it hit an obstacle—a chair, say, or a wall—it would turn on its own and start off in a new direction.

He had actually begun building a prototype when he saw a version of his Rolla trundling busily around the window display of an upscale appliance store downtown. The name was even similar; it was called a Roomba. Someone had beaten him to it, and that someone was probably making millions. It wasn't fair, but what is? Life is a crap carnival with s— prizes.

He has blue-boxed the TVs in the house, which means Brady and his ma are getting not just basic cable but all the premium channels (including a few exotic add-ins like Al Jazeera) for free, and there's not a damn thing Time Warner, Comcast, or XFINITY can do about it. He has hacked the DVD player so it will run not just American discs but those from every region of the world. It's easy—three or four quick steps with the remote, plus a six-digit recognition code. Great in theory, but does it get used? Not at 49 Elm Street, it doesn't. Ma won't watch anything that isn't spoon-fed to her by the four major networks, and Brady himself is mostly working one of his two jobs or down here in the control room, where he does his *actual* work.

The blue boxes are great, but they're also illegal. For all he knows, the DVD hacks are illegal, too. Not to mention his Redbox and Netflix hacks. *All* his best ideas are illegal. Take Thing One and Thing Two.

Thing One had been on the passenger seat of Mrs. Trelawney's Mercedes when he left City Center on that foggy morning the previous April, with blood dripping from the bent grille and stippling the windshield. The idea came to him during the murky period three years ago, after he had decided to kill a whole bunch of people—what he then thought of as his *terrorist run*—but before he had decided just how, when, or where to do it. He had been full of ideas then, jittery, not sleeping much. In those days he always felt as though he had just swallowed a whole Thermos of black coffee laced with amphetamines.

Thing One was a modified TV remote with a microchip for a brain and a battery pack to boost its range...although the range was still pretty short. If you pointed it at a traffic light twenty or thirty yards away, you could change red to yellow with one tap, red to blinking yellow with two taps, and red to green with three.

Brady was delighted with it, and had used it several times (always while sitting parked in his old Subaru; the ice cream truck was far too conspicuous) at busy intersections. After several near misses, he had finally caused an actual accident. Just a fender-bender, but it had been fun to watch the two men arguing about whose fault it had been. For awhile it had looked like they might actually come to blows.

Thing Two came shortly afterward, but it was Thing One that settled Brady on his

target, because it radically upped the chances of a successful getaway. The distance between City Center and the abandoned warehouse he had picked as a dumping spot for Mrs. Trelawney's gray Mercedes was exactly 1.9 miles. There were eight traffic lights along the route he planned to take, and with his splendid gadget, he wouldn't have to worry about any of them. But on that morning—Jesus Christ, wouldn't you know it?—every one of those lights had been green. Brady understood the early hour had something to do with it, but it was still infuriating.

If I hadn't had it, he thinks as he goes to the closet at the far end of the basement, at least four of those lights would have been red. That's the way my life works.

Thing Two was the only one of his gadgets that turned out to be an actual moneymaker. Not big money, but as everyone knew, money isn't everything. Besides, without Thing Two there would have been no Mercedes. And with no Mercedes, no City Center Massacre.

Good old Thing Two.

A big Yale padlock hangs from the hasp of the closet door. Brady opens it with a key on his ring. The lights inside—more new fluorescents—are already on. The closet is small and made even smaller by the plain board shelves. On one of them are nine shoeboxes. Inside each box is a pound of homemade plastic explosive. Brady has tested some of this stuff at an abandoned gravel pit far out in the country, and it works just fine.

If I was over there in Afghanistan, he thinks, dressed in a head-rag and one of those funky bathrobes, I could have quite a career blowing up troop carriers.

On another shelf, in another shoebox, are five cell phones. They're the disposable kind the Lowtown drug dealers call burners. The phones, available at fine drugstores and convenience stores everywhere, are Brady's project for tonight. They have to be modified so that a single number will ring all of them, creating the proper spark needed to detonate the boom-clay in the shoeboxes at the same time. He hasn't actually decided to use the plastic, but part of him wants to. Yes indeed. He told the fat ex-cop he has no urge to replicate his masterpiece, but that was another lie. A lot depends on the fat ex-cop himself. If he does what Brady wants—as Mrs. Trelawney did what Brady wanted—he's sure the urge will go away, at least for awhile.

If not...well...

He grabs the box of phones, starts out of the closet, then pauses and looks back. On one of the other shelves is a quilted woodman's vest from L.L.Bean. If Brady were really going out in the woods, a Medium would suit him fine—he's slim—but this one is an XL. On the breast is a smile decal, the one wearing dark glasses and showing its teeth. The vest holds four more one-pound blocks of plastic explosive, two in the outside pockets, two in the slash pockets on the inside. The body of the vest bulges, because it's filled with ball bearings (just like the ones in Hodges's Happy Slapper). Brady slashed the lining to pour them in. It even crossed his mind to ask Ma to sew the slashes up, and that gave him a good laugh as he sealed them shut with duct tape.

My very own suicide vest, he thinks affectionately.

He won't use it...*probably* won't use it...but this idea also has a certain attraction. It would put an end to everything. No more Discount Electronix, no more Cyber Patrol calls to dig peanut butter or saltine crumbs out of some elderly idiot's CPU, no more ice cream truck. Also no more crawling snakes in the back of his mind. Or under his belt buckle.

He imagines doing it at a rock concert; he knows Springsteen is going to play Lakefront Arena this June. Or how about the Fourth of July parade down Lake Street, the city's main drag? Or maybe on opening day of the Summer Sidewalk Art Festival and Street Fair, which happens every year on the first Saturday in August. That would be good, except wouldn't he look funny, wearing a quilted vest on a hot August afternoon?

True, but such things can always be worked out by the creative mind, he thinks, spreading the disposable phones on his worktable and beginning to remove the SIM cards. Besides, the suicide vest is just a whatdoyoucallit, doomsday scenario. It will probably never be used. Nice to have it handy, though.

Before going upstairs, he sits down at his Number Three, goes online, and checks the Blue Umbrella. Nothing from the fat ex-cop.

Yet. ■

From *Mr. Mercedes* by Stephen King. Copyright © 2014 by Stephen King. Reprinted by permission of Scribner, a Division of Simon & Schuster, Inc.

(Clockwise from top left) Craig Roberts, Christopher Mintz-Plasse, Zac Efron, and Dave Franco

Neighbors

STARRING *Seth Rogen, Rose Byrne, Zac Efron, Dave Franco*

DIRECTED BY *Nicholas Stoller*

R, 1 HR., 35 MINS.

By Chris Nashawaty

Rose Byrne and Seth Rogen

SETH ROGEN was recently quoted in this magazine as saying that there have been only one and a half good movies ever made about frat life: *Animal House* and the first half of *Old School*. I'd throw 1984's *Revenge of the Nerds* into the mix, but I get his point. Too few comedies have been able to capture the gonzo, bacchanalian spirit of the Greek system with some degree of wit. Well, now you can add Rogen's raucously inspired *Neighbors* to the honor roll. It's a frat-house flick with more on its mind than beer, bongs, and beer bongs. It's also a razor-sharp commentary on

GLEN WILSON (2)

desperately trying to remain carefree after the burdens of adulthood have taken over.

Directed by *Forgetting Sarah Marshall*'s Nicholas Stoller, *Neighbors* stars Rogen and Rose Byrne as Mac and Kelly Radner, a thirty-something couple with a newborn daughter, a sensible station wagon, and a crushing mortgage on a house littered with breast pumps and baby monitors. What they *don't* have is any of the spontaneity of their 20s. Exhibit A: As the film opens, Rogen and Byrne are getting hot and heavy in the bedroom, only to realize that their baby is watching Daddy tell Mommy he's about to take her to "Bonertown." Plans to go out clubbing with their less exhausted single friends go just about as well. Then one morning moving trucks show up next door and unload a sea of whooping, Solo-cup-clutching frat boys. Led by the chiseled, vacant alpha dog Teddy (Zac Efron) and his Abercrombie wingman Pete (Dave Franco), the guys of Delta Psi Beta proceed to turn Mac and Kelly's quiet, tree-lined slice of suburban heaven into a hedonistic hell.

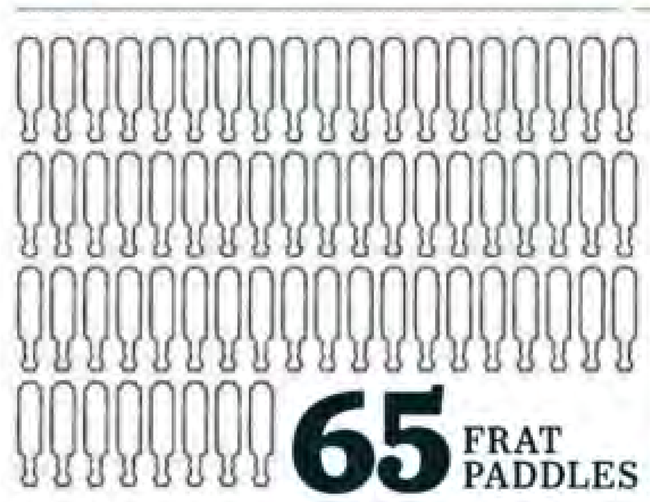
At first, Mac and Kelly see their new neighbors as an opportunity to prove that they're more than just the sum of their Pack 'n Plays, that they're still down to party and reclaim their laid-back youth. The couple obliviously try to cozy up with Teddy and Pete, but every time they hope to show how cool they are, it becomes more and more clear that they're just the annoying old buzzkills next door. And when the raging gets a bit too epic and the meatheads refuse to keep it down, it's war. The two sides launch into a hilarious volley of tit-for-tat pranks that gradually escalates into a gross-out gag Armageddon with obscene topiaries and gargantuan dildos as the weapons of battle.

One of the best surprises in Andrew Jay Cohen and Brendan O'Brien's script is its refusal to succumb to lazy sitcom stereotypes, which would set Rogen up as the oafish Kevin James man-child and Byrne as the nag. Instead, Kelly is as foul-mouthed, shallow, and irresponsible as her husband. Speaking in her native Aussie twang, Byrne shows that she's a deadpan comic ace. And thanks to her chemistry with Rogen, *Neighbors* proves that just because you grow up doesn't mean you have to be a grown-up. You can still be wild and crazy even as you're yelling at the kids next door to get the hell off your lawn. **B+**

THE OTHER WOMAN: BARRY WETCHER

PROPS OF DEPRAVITY

How do you stage the perfect frat bash? According to *Neighbors*' production team, it took more than a few kegs to create the onscreen debauchery.



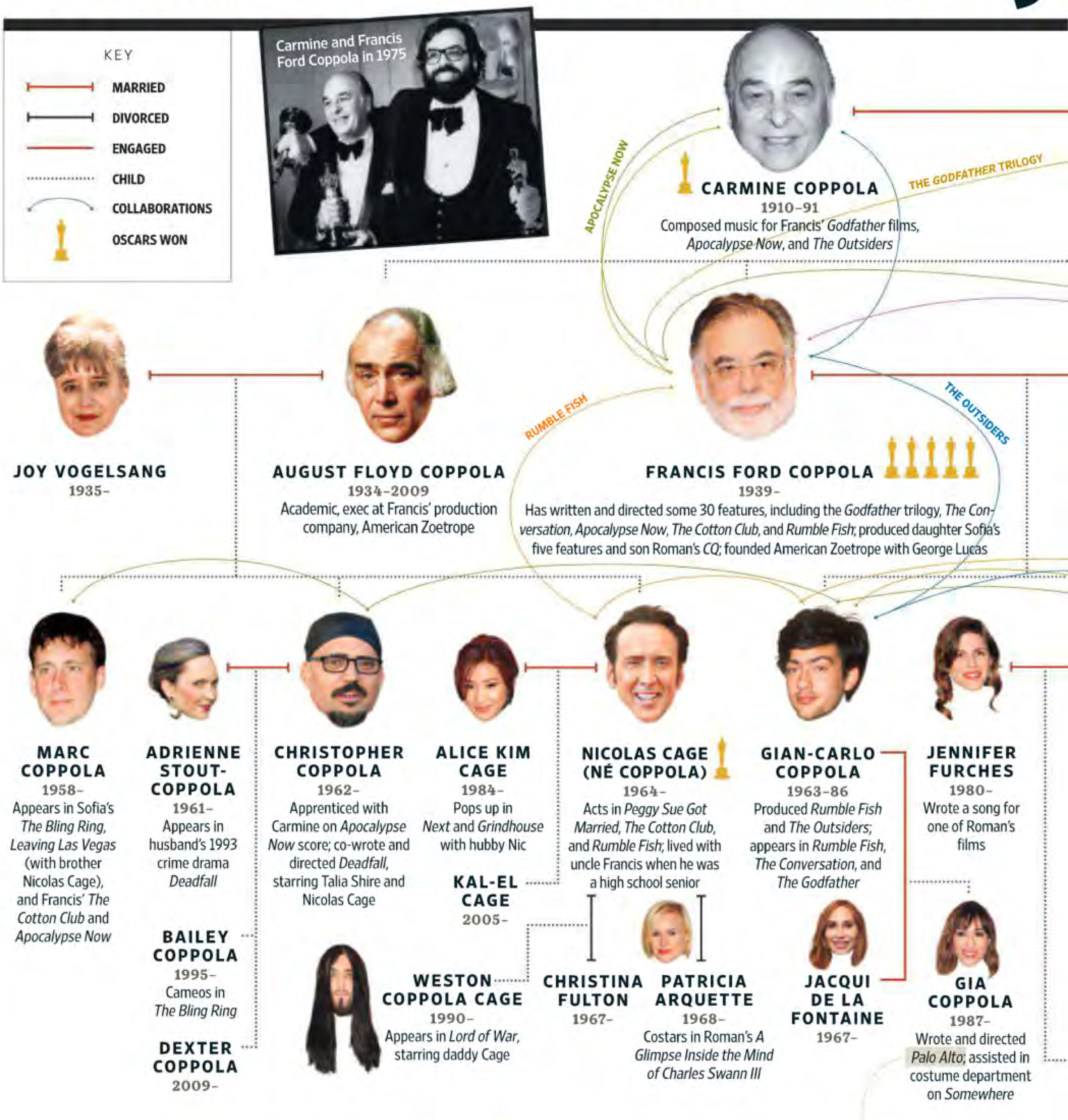
Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR *The Boston Globe*	KAREN DURBIN *Elle*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	WESLEY MORRIS *Grantland.com*	CLAUDIA PUIG *USA Today*	RENE RODRIGUEZ *The Miami Herald*	JOSHUA ROTHKOPF *Time Out New York*	BETSY SHARKEY *Los Angeles Times*	ALYNDA WHEAT *People*	ENTERTAINMENT WEEKLY	EW READERS'	CRITICS' AVERAGE
THE AMAZING SPIDER-MAN...	C+	B	C+	B+	C–	B–	B	—	C	B-	B	B+	B-
BELLE	—	A	B+	—	C	B	—	C-	B-	B+	B+	B+	B
CAPTAIN AMERICA: THE...	B	—	—	C	C+	B	B-	A-	B-	B+	B+	B+	B
DIVERGENT	C+	B-	B	C+	C-	C+	C	B-	B-	B	B+	B+	B-
HEAVEN IS FOR REAL	B-	—	B+	—	—	C	—	—	C	C+	C	B	C+
LOCKE	A-	A	—	B	C	A	—	—	B+	A-	A	B+	B+
↑ THE OTHER WOMAN	D+	—	D	B	D-	C-	—	—	D+	C-	B-	C+	C-
RIO 2	—	—	—	—	B-	C+	—	—	B-	C-	C+	B	C+
TRANSCENDENCE	C+	—	—	C	C	C	D-	D+	D	C-	C	C+	C-
WALK OF SHAME	—	D	—	—	C	—	—	—	D	—	D	B-	D+

EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

The COPPOLAS Are Every



Palo Alto
R, 1 HR., 38 MINS.

Palo Alto is a poignant-but-meandering indie about two teens coming of age in suburbia. Adapted from a 2010 collection of James Franco stories, it was written and directed by Gia Coppola. Emma Roberts is a shy soccer player who can't stand her binge-drinking popular-girl classmates and is seduced by her coach (Franco). Jack Kilmer (son of Val) is an aimless, weed-smoking screwup who senses that he needs to stop hanging out with his unhinged best friend (Nat Wolff). The film has a dreamy, lyrical quality that captures an age when everything feels like it has earth-shattering importance. But it never offers anything that a dozen other movies about kids growing up too fast haven't before. **B–** *—Chris Nashawaty*

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where!

And they all really, *really* enjoy working on one another's film projects. The latest to join the booming family business is Gia Coppola, writer-director of *Palo Alto* (see review below). A guide to keeping the obsessively collaborative clan straight. —LINDSEY BAHR

ITALIA COPPOLA
1912–2004
Body-doubled for Mama Corleone in *The Godfather Part II*

Francis Ford Coppola and Talia Shire on the set of *The Godfather Part II*

ELEANOR COPPOLA
1936–
Directed the doc *Hearts of Darkness: A Filmmaker's Apocalypse*; cameos in Francis' *The Rain People*

DAVID SHIRE
1937–
Scored *The Conversation* and Talia's 1995 directorial debut, *One Night Stand*

TALIA SHIRE
1946–
Plays Connie Corleone in the *Godfather* trilogy; directed *One Night Stand*

JACK SCHWARTZMAN
1932–94
Exec-produced *One Night Stand*

MARIE ANTOINETTE

ROMAN COPPOLA
1965–
Directed *A Glimpse Inside the Mind of Charles Swan III* and *CQ*; co-wrote *Moonrise Kingdom* (costarring Jason Schwartzman) and *The Darjeeling Limited* (with Schwartzman); has produced for Sofia; was second-unit director for his pops

PASCALE COPPOLA
2011–
Appears in Dad's *A Glimpse Inside the Mind of Charles Swann III*

THOMAS MARS
1977–
The Phoenix frontman provided music for Sofia's *Bling Ring* and *Somewhere* soundtracks

SOFIA COPPOLA
1971–
Won Best Original Screenplay for *Lost in Translation*; has written and directed five features; appears in Roman's *CQ*, the *Godfather* trilogy, *Peggy Sue Got Married*, *The Cotton Club*, *Rumble Fish*, and *The Outsiders*

ROMY MARS
2006–

COSIMA MARS
2010–

SPIKE JONZE
1969–
Directed Nicolas Cage in *Adaptation*

BRADY CUNNINGHAM
1977–

MATTHEW SHIRE
1975–

JASON SCHWARTZMAN
1980–
Stars in Sofia's *Marie Antoinette* and Roman's *CQ* and *A Glimpse Inside the Mind of Charles Swann III*; appears in *Moonrise Kingdom* (which Roman co-wrote) and co-wrote *The Darjeeling Limited* with Roman

ROBERT SCHWARTZMAN
1982–
Acts in Sofia's *Somewhere*, *The Virgin Suicides*, and *Lick the Star*; sings in the band Rooney and as a solo artist

MARLOWE RIVERS SCHWARTZMAN
2010–

BABY SCHWARTZMAN
(DUE 2014)

Roman, Francis, Sofia, and Eleanor Coppola in 1991

Sofia Coppola and Jason Schwartzman in 2006

ITALIA: DARLENE HAMMOND/GETTY IMAGES; TALIA AND FRANCIS: PARAMOUNT/PHOTOFEST; ELEANOR: JUN SATO/WIREIMAGE.COM; DAVID: DONALD BOWERS/GETTY IMAGES FOR THE DRAMATISTS GUILD; TALIA: PAUL LOVELACE/REX USA; JACK: RON GALELLA/WIREIMAGE.COM; ROMAN: JIM SMEAL/BEIMAGES; THOMAS: C FLANIGAN/WIREIMAGE.COM; SOFIA: PICTURE PERFECT/REX USA; SPIKE: RICHARD SHOTWELL/INVISION/AP IMAGES; BRADY: KEVIN MAZUR/WIREIMAGE.COM; JASON: ROB LATOUR/REX USA; ROBERT: ALBERTO RODRIGUEZ/GETTY IMAGES; COPPOLA FAMILY: BARRY KING/GETTY IMAGES; SOFIA AND JASON: EVAN AGOSTINI/GETTY IMAGES

BREAKING BIG

Gugu Mbatha-Raw

The British actress, 30, is earning raves for her turn in *Belle* (now in limited release) as a mixed-race woman raised among the 18th-century British aristocracy. —NICOLE SPERLING

PICTURE PERFECT Gugu Mbatha-Raw wanted to play Dido Elizabeth Belle, the real-life illegitimate daughter of a Royal Navy admiral, before there was even a script or a director. She was motivated by a single 235-year-old portrait: Belle painted as an equal beside her white childhood companion, Elizabeth. "Her expression was bright, vivacious, and almost mischievous," she says. "She [seemed to have] a confident personality. That was refreshing, considering people of color were only depicted then in subservient roles."

LOCAL HEROINE *Belle* was (partly) shot in the actress' hometown of Oxford, England, where family and friends watched her don a corset and cape and ride in a horse-drawn carriage. "My [secondary-school] art teacher even came by because he saw my face on one of the monitors," she says. "It was surreal."

CHANGE AGENT In 2010 Mbatha-Raw starred on NBC's *Undercovers*, a sexy action series about married spies, exec-produced by J.J. Abrams. It got the ax after just seven episodes, but it launched her Hollywood career. "I was getting all this experience and exposure, and I got to do an American accent every day for six months," she says. "Then [when it was canceled] it freed me up to explore other things."

STAR ASCENDING She'll appear as a human-deer hybrid in the Wachowskis' sci-fi adventure *Jupiter Ascending* (out July 18). She also plays a pop star in the upcoming drama *Blackbird*, from writer-director Gina Prince-Bythewood (*Love & Basketball*). "It's about the psychological effects of fame," the actress says. "My character is trapped in a sexualized—and packaged—pop image that she can't really escape."

NICK HADDOW

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FREE TO BE... YOU AND ME

Elizabeth Banks in *Walk of Shame*

Also Playing

The Amazing Spider-Man 2

PG-13, 2 HRS., 22 MINS.

The slickly enjoyable sequel gets a ton right, especially the chemistry between Andrew Garfield and Emma Stone. If only it had one less villain and knew when to end.

B *—Chris Nashawaty*

Belle

PG, 1 HR., 45 MINS.

Like a Jane Austen novel spiked with extra political conscience, this true story about a mixed-race woman raised in 18th-century British society soars thanks to lead Gugu Mbatha-Raw.

B+ *—Chris Nashawaty*

NEW RELEASE

Devil's Knot

NOT RATED, 1 HR., 55 MINS.

Based on Mara Leveritt's book about the infamous West Memphis Three trial, this engrossing drama tackles the mystery—why were three young boys murdered in a small Arkansas town in 1993?—through the stories of a victim's mother (Reese Witherspoon) and an investigator (Colin Firth). The movie doesn't grab you emotionally, but director Atom Egoyan (*Exotica*) teases apart the case's details with grim fascination. *(Also available on iTunes and VOD)*

B *—Adam Markovitz*

NEW RELEASE

The Double

R, 1 HR., 33 MINS.

Meek office grunt Simon (Jesse Eisenberg) is flummoxed when he meets a new co-worker (also Eisenberg) who looks just like him—but has a surplus of confidence and a way with the ladies, including Simon's crush (Mia Wasikowska). Director Richard Ayoade (*Submarine*) gets a huge impact from minimal expressionist sets, but the thin story—loosely based on Dostoyevsky's 1846 novella—plays like a pale reflection of a more exciting tale. *(Also available on iTunes and VOD)*

B– *—Adam Markovitz*

NEW RELEASE

Fed Up

PG, 1 HR., 39 MINS.

Yes, sugar is killing you. But the government is killing you faster, by bowing to major food corporations that just want to get kids addicted to processed food. So claims this fascinating, Katie Couric-narrated doc, which makes a strong case that junk food should be regulated like Big Tobacco. Some lessons are overfamiliar (almonds good, corn syrup bad), but the section on corporate influence over school lunches is enough to make you spit out that 20-ounce soda from the concession stand.

B+ *—Melissa Maerz*

NEW RELEASE

God's Pocket

R, 1 HR., 28 MINS.

A collection of working-class zeros repeatedly

John Leguizamo, Emjay Anthony, and Jon Favreau

FAVREAU GOES BACK TO BASICS

Chef

R, 1 HR., 55 MINS.

Jon Favreau spent most of the past decade directing the cinematic equivalent of two cheeseburgers (with extra cheese) in the form of the first two *Iron Man* blockbusters and one expensively overcooked turkey in the shape of *Cowboys & Aliens*. Now the former indie-scene hotshot (remember *Swingers*?) is attempting to prove he's still capable of whipping up a character-driven comedy via the more modestly budgeted *Chef*.

In addition to directing and writing, Favreau plays Carl Casper, a Los Angeles chef with two chatty underlings (John Leguizamo and Bobby Cannavale), an ex-wife (Sofia Vergara), a lover (Scarlett Johansson), and a boss (Dustin Hoffman) who insists he crank out the same menu night after night. After Carl gets a negative review from a food blogger (Oliver Platt), he quits his job, gets behind the wheel of an old food truck, and embarks on a cross-country trip during which he dispenses Cuban sandwiches and culinary-themed wisdom to his son (Emjay Anthony).

The first two-thirds of *Chef* crackle with hunger-inducing imagery and laughter-provoking gags. But the concluding road-movie section is less third act than travelogue. While *Chef* may be a much-needed palate cleanser for its creator, the result doesn't quite seem like a full meal. **B** *—Clark Collis*

WALK OF SHAME: JAMIE TRUEBLOOD; CHEF: MERRICK MORTON

John Turturro and Philip Seymour Hoffman in *God's Pocket*

mishandle both life and death in the mixed-bag feature directorial debut from *Mad Men*'s John Slattery. In one of his final roles, Philip Seymour Hoffman stars as a man whose no-good stepson is killed on a construction job, while John Turturro, Richard Jenkins, and Christina Hendricks round out a formidable cast that isn't given much to work with. *(Available on VOD May 14)* **C** *—Keith Staskiewicz*

The Other Woman

PG-13, 1 HR., 50 MINS.

Leslie Mann, Cameron Diaz, and Kate Upton join forces to defeat the philanderer who's wronged them (Nikolaj Coster-Waldau). It's like *Bridesmaids* drawn in crayon. **B–** *—Leah Greenblatt*

NEW RELEASE

Stage Fright

R, 1 HR., 28 MINS.

The Venn-diagram overlap between stage-musical fanatics and slasher-movie diehards has got to be about as thin as a knife's edge, but this singing-and-dancing genre mash-up actually has some good, bloody fun. A drama-camp owner (Meat Loaf) puts on a revival of the musical that led to his actress wife's (Minnie Driver) murder, and it seems someone's looking for a killer encore. It's half *Friday the 13th*, half *Phantom of the Paradise*, and just cheesy enough to work. *(Also available on iTunes and VOD)* **B** *—Keith Staskiewicz*

Walk of Shame

R, 1 HR., 34 MINS.

Elizabeth Banks plays a newscaster stumbling through L.A. after a drunken one-night stand in a laughless farce from Steven Brill (*Drillbit Taylor*), a director who never told a joke he couldn't ruin. Mirroring the ludicrous situation of her character, Banks appears lost—and you'll feel relieved that the end credits arrive before the gifted, wily actress has jeopardized her career. *(Also available on iTunes and VOD)* **D** *—Joe McGovern*

EW **MORE ON EW.COM** You can find our reviews of *Legends of Oz: Dorothy's Return* and *Moms' Night Out* (both in theaters May 9) on EW.com

The Chart

BOX OFFICE

1 The Amazing Spider-Man 2

Our friendly neighborhood hero didn't break any records, but the spandexed arachnid still spun an impressive $91.6 million for the North American debut. Internationally, the super-sequel has netted $277.5 million in three weeks.

THE TOP 20

		WEEKEND GROSS[1]	NUMBER OF SITES†	WEEKEND PER-SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE[1]
1	**THE AMAZING SPIDER-MAN 2**	$91.6	4,324	$21,186	—	1	$91.6
2	**THE OTHER WOMAN** Cameron Diaz's revenge rom-com held on strong in week 2, dropping only a modest 42 percent. With *Sex Tape* set to open in July and *Annie* arriving in December, 2014 could be a blockbuster year for the bubbly comedian.	$14.4	3,238	$4,449	–42	2	$47.6
3	**HEAVEN IS FOR REAL** After only three weeks in theaters, the $12 million Christian-themed movie has already surpassed the box office of *Son of God* ($59.6 million) and *God's Not Dead* ($55.6 million).	$8.6	2,930	$2,936	–40	3	$65.5
4	**CAPTAIN AMERICA: THE WINTER..**	$7.8	3,179	$2,446	–52	5	$237.2
5	**RIO 2**	$7.7	3,314	$2,327	–44	4	$106.6
6	**BRICK MANSIONS** Audiences might miss Paul Walker, but it looks like they may be waiting for *Fast & Furious 7* (due April 10, 2015) to show it. The late actor's $28 million actioner plummeted 61 percent in week 2.	$3.7	2,647	$1,395	–61	2	$15.6
7	**DIVERGENT**	$2.2	1,639	$1,331	–40	7	$142.7
8	**THE QUIET ONES**	$2.0	2,027	$984	–49	2	$6.8
9	**THE GRAND BUDAPEST HOTEL**	$1.8	884	$2,011	–28	9	$51.5
10	**GOD'S NOT DEAD**	$1.8	1,330	$1,328	–37	7	$55.6
11	**BEARS**	$1.7	1,790	$955	–54	3	$14.4
12	**DRAFT DAY**	$1.4	1,354	$1,021	–50	4	$26.4
13	**TRANSCENDENCE**	$1.2	1,775	$661	–73	3	$21.4
14	**A HAUNTED HOUSE 2**	$1.1	1,328	$810	–66	3	$16.1
15	**NOAH**	$0.9	929	$969	–61	6	$99.0
16	**OCULUS**	$0.8	884	$861	–65	4	$26.7
17	**THE RAILWAY MAN**	$0.5	164	$3,064	–13	4	$1.6
18	**FADING GIGOLO**	$0.5	110	$4,390	+61	3	$1.1
19	**ROBOCOP**	$0.4	231	$1,751	+329	12	$58.3
20	**MR. PEABODY & SHERMAN**	$0.4	410	$983	–27	9	$108.5

SOURCE: Rentrak Corporation; weekend of May 2–4, 2014. [1]Weekend-gross and gross-to-date figures in millions
†Includes some multiscreen theaters and prints shipped as well as individual screens

DVD&Streaming

What movies to own, rent, and stream this week **BY KEITH STASKIEWICZ**

Who's the Unfairest of Them All?

When Angelina Jolie unleashes her fury in Disney's *Maleficent* on May 30, she has some seriously sinister shoes to fill

ANIMATED MOVIES have always provided Hollywood with its most notably nasty villains. So while we're excited to see Angelina bring flesh and bone to *Sleeping Beauty*'s queen of mean, we'll forever have a soft spot for cartoon crazies who are all kinds of bad—and, unlike Jessica Rabbit, it's not just because they were drawn that way.

CRUELLA DE VIL ▶ Sure, one must suffer for fashion, but the despicable doyenne of ***101 Dalmatians*** prefers to let others do it for her. She was never going to be an ASPCA fave, but her puppy-killing ways make her one of Disney's most evil baddies.

SCAR
Slinky and sneaky, with Jeremy Irons' voice seeping out of his mouth like dark honey, ***The Lion King***'s Scar is a villain of the old-fashioned mold: power-hungry, ruthless, and willing to kill on a whim. So I guess what we're saying is that he's pretty much like any other cat.

SID
It's a truth universally unacknowledged that kids can be awful. For ***Toy Story***, Pixar found its monster in a 10-year-old who treats his toy box like Frankenstein's lab. Luckily, the junior sociopath gets scared straight when he finds out the objects of his sadism can talk and fight back.

MAN
Ah, humanity. We may be the heroes of our own story, but that doesn't mean we're not villains in others. In ***Bambi***, not only does a hunter commit the unforgivable sin of killing Bambi's ma, but humans also start the fire that burns down the whole forest. We're kind of the worst, aren't we?

THE BELDAM
The grotesque witch of ***Coraline*** isn't just scary because of her arachnid appearance, but also because of the tantalizing web she weaves, luring children by giving them everything they could possibly want before sucking out their souls. Which sounds a lot like Chuck E. Cheese's.

ALSO AVAILABLE

THE GODFATHER PART III (1990, R) **Al Pacino, Andy Garcia** Sofia Coppola redeemed her work here long ago, so let's focus on all the great aspects of this trilogy capper. **A**

HER (2013, R) **Joaquin Phoenix, Scarlett Johansson** Spike Jonze's hapless hero falls for an operating system. Which is crazy, right, Siri? **B**

I, FRANKENSTEIN (2014, PG-13) **Aaron Eckhart, Bill Nighy** The titular monster is much smarter than Boris Karloff's. Unfortunately, this movie isn't. **C**

THAT AWKWARD MOMENT (2014, R) **Zac Efron, Miles Teller, Michael B. Jordan** There isn't much more to the bromantic comedy than its leads' charisma. **C+**

COMING SOON

➔ **THE MONUMENTS MEN** (2014, PG-13) **George Clooney, Cate Blanchett** Clooney's fifth directorial gig, about the Allied effort to save artwork during WWII, is anything but priceless. **C–**

POMPEII (2014, PG-13) **Kit Harington, Jared Harris** A chintzy but watchable B-movie knockoff of *Gladiator*. **C–**

Most grades are from EW's reviews of the original theatrical release

The Monuments Men

101 DALMATIANS: © DISNEY; *THE LION KING, TOY STORY:* WALT DISNEY PICTURES/PHOTOFEST (2); *BAMBI:* DISNEY/PHOTOFEST; *CORALINE:* FOCUS FEATURES/PHOTOFEST; *THE MONUMENTS MEN:* CLAUDETTE BARIUS

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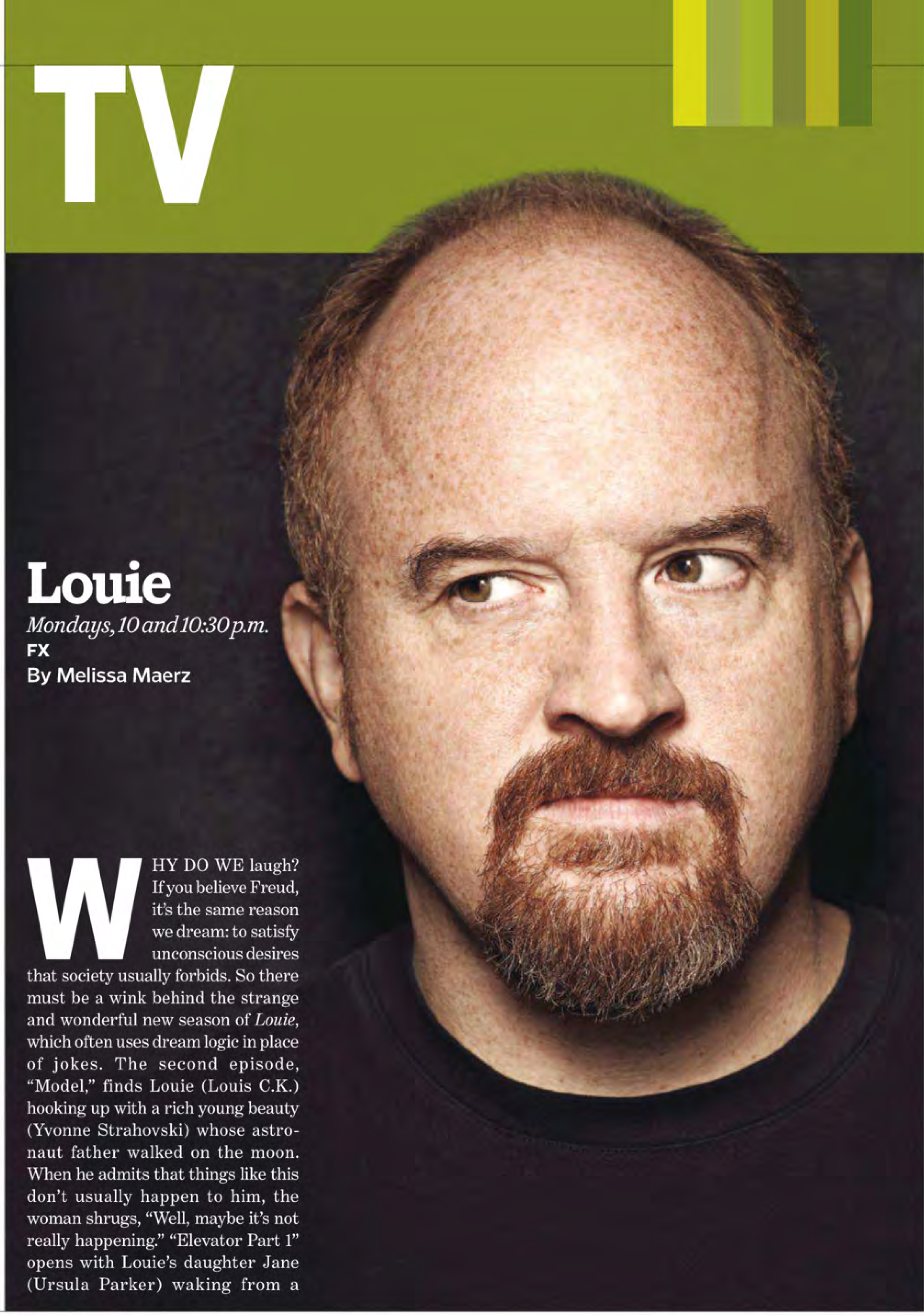
12/19 AUSTIN, TX ‡
12/20 TULSA, OK ‡
12/21 KANSAS CITY, MO ‡



Louie

Mondays, 10 and 10:30 p.m.
FX
By Melissa Maerz

WHY DO WE laugh? If you believe Freud, it's the same reason we dream: to satisfy unconscious desires that society usually forbids. So there must be a wink behind the strange and wonderful new season of *Louie*, which often uses dream logic in place of jokes. The second episode, "Model," finds Louie (Louis C.K.) hooking up with a rich young beauty (Yvonne Strahovski) whose astronaut father walked on the moon. When he admits that things like this don't usually happen to him, the woman shrugs, "Well, maybe it's not really happening." "Elevator Part 1" opens with Louie's daughter Jane (Ursula Parker) waking from a

Photographs by **ART STREIBER**

nightmare, and Louie assuring her that the scary dream is over. "No," she insists, "I'm still dreaming, but...I'm having a nice dream now." Later, we're reminded that Jane's mother (Susan Kelechi Watson) is black, even though Jane is blond-haired and blue-eyed, which might make us suspect that we're dreaming too. This is what makes *Louie* so brilliant: It takes the type of mundane, familiar moment that fuels so much observational comedy—a random hookup, a rough night with the kids—and pushes it so far past its rational outcome, it ends up challenging the idea that the "naturalism" we love from comedians is any less of a false construction than surrealism.

Even the structure of *Louie* has always felt like a dream, mixing real-life clips of C.K.'s stand-up with semifictionalized moments from his life, cameos from people he knows (Sarah Silverman and Jerry Seinfeld pop up this season), and references to movies he's seen—from French New Wave films to Buster Keaton classics. No doubt C.K. knows about oneiric theory, which claims that cinema is also like dreaming: It requires us to spend hours in the dark, with our fantasies projected before us, and emerge later into the real world as if we've just woken up. But this isn't only art-house pretension. Like the gnarliest stuff that your subconscious coughs up at night, its main purpose is to confront the taboo, and whether that means exploring just how far Louie will go into the "experimental" side of masturbation in the season premiere or simply digging into his ugliest prejudices about overweight women, the show can be revelatory. The third episode, "So Did the Fat Lady," might be the most poignant one here, as Louie fends off the advances of a self-proclaimed "fat girl" (Sarah Baker). Her thoughts about what dating is like for plus-size women are so filled with truth, I found myself nodding at the TV, mumbling the kind of *Mmm-hmm!*s you hear in church. Fans can debate whether the very last scene of that episode is too optimistic, but realism isn't the point on a show that once found Louie taking a fuzzy duckling on a magical journey to Iraq. It's like the astronaut's daughter says: None of this is happening. But it's a nice dream just the same. **A**

Even the structure of *Louie* has always felt like a dream, mixing real-life clips of C.K.'s stand-up with semi-fictionalized moments from his life.

Louie's Guest-Star Stories

The fourth season of *Louie* continues the show's tradition of amazing, unexpected casting. Louis C.K. shares the intel behind the cameos. —KYLE ANDERSON

Louis C.K. and Parker Posey

PARKER POSEY

SEASON 3

Louie asks Posey's Liz out and ends up pulling a crazy all-nighter.

"I wanted to write something about a long date that leaves you in the dust. That was in my head, and then I met Parker when we did a reading of a play for charity, and she was really good and had this really audacious voice. We hung out afterwards, and she made me laugh and was kind of nutty and fun, so I wrote that for her."

DAVID LYNCH

SEASON 3

Lynch's character coaches Louie through the Letterman-replacement arc.

"I wrote that part for Ben Gazzara, but he died while we were writing it. Then we thought about Jerry Lewis, and he passed. Then I sent it to Martin Scorsese, who said no. I thought David Lynch would be crazy and perfect."

CHARLES GRODIN

SEASON 4

When Louie hurts his back, he consults with Grodin's physician.

"I wrote this doctor character, and we were kicking around names. I've always loved Charles Grodin, but I had heard he had kind of retired. But he really liked the material. Ellen Burstyn is doing a part on the show, and she talked to him about it—they did *Same Time, Next Year* on Broadway for years. He pops up in four episodes this season."

C.K. AND POSEY: FX; LYNCH, GRODIN: K.C. BAILEY/FX (2)

MATTHEW BRODERICK

SEASON 1

As himself, Broderick directs Louie in a movie.

"We worked together on a movie called *Diminished Capacity*, and we became pals. So I was looking for something to do with him. I did a movie called *Welcome Home, Roscoe Jenkins*, and it was my first real movie role. I stunk really bad. I just couldn't get my head around it. I couldn't do it well, and I had no confidence and felt very hated by everybody on the set. It was terrible. So I put that story together for us to do."

With Matthew Broderick

TODD BARRY

SEASONS 1, 2, 3, 4

As in real life, Barry is one of Louie's comedian confidants.

"Comedians like Todd and Ricky [Gervais] and Jerry [Seinfeld] are great on film, because comedians work under pressure well. When actors are having a tough time, you have to try to coax them and tell them they're doing great and hope that their confidence comes back. With a comedian you just say, 'Hey, man, you're really stinking the place up, I need a lot better from you,' and they'll just start to get better. They're used to being in an adversarial place. Comedians don't live in a world of automatic support. The default is they're gonna get killed."

With Joan Rivers

JOAN RIVERS

SEASON 2

As herself, Rivers plays the object of Louie's affection.

"I had never met her. I saw *A Piece of Work*, and she was describing how she dealt with the tougher parts of her life, and I felt if she were in front of me I would want to kiss her. I thought, 'That would be great if I could play that moment out!' And now we're friends. She came over to my house for Thanksgiving this year."

CHLOË SEVIGNY

SEASON 3

After their epic date, Louie tries to find Posey's Liz again and instead encounters Sevigny's entrancing bookstore clerk.

"I love Chloë. I would hire her for anything. I wrote that part with her in mind. I had always wanted to put her in something, and I'd like to give her something more sizable someday."

F. MURRAY ABRAHAM

SEASONS 2, 3, 4

Abraham has been playing different weirdos in Louie's life.

"He's just an excellent master actor. There are certain people where it's like having a Ferrari to drive around in, and you just can't believe how this thing takes the curves and what you're able to do with this guy. He's a nice guy, and funny. He always makes me laugh."

BARRY: ILYA S. SAVENOK/GETTY IMAGES; ABRAHAM, SEVIGNY: FX (2)

Penny Dreadful

Sundays, 10 p.m.
SHOWTIME
By Jeff Jensen

Grim heroes and deranged monsters. Black magic and bloody horror. Such is the sensationalistic stuff of contemporary pop culture—and Victorian England's penny dreadfuls, lurid adventure serials published on cheap paper. The clever pastiche of Showtime's *Penny Dreadful* takes inspiration from this pulp—and early-19th-century gothic—and zaps it with cable-drama panache (Nudity! Violence! *Acting*!) to create a mostly engrossing metafiction-y saga.

The sly winks include the casting of sharply drawn characters. Former James Bond Timothy Dalton and former Bond girl Eva Green play the leads. He's good as Sir Malcolm Murray, an imperialist explorer on a redemption quest. She's great as Vanessa Ives, a spiritualist with a loathe/lust relationship with her very real demons. They're mopey Avengers working X-Files in the Twilight Underworld of fin de siècle London, a foggy realm jacked with Ripper fear and scourged with undead neck-peckers. Providing muscle: Ethan Chandler (Josh Hartnett), a haunted hunk who's parlayed a violent past into a showbiz career. He's American, natch.

Harry Treadaway, Josh Hartnett, Eva Green, and Timothy Dalton

Here be other brand-name dragons, too. Their stories steal the show and give it some sensual soul. There's Dr. Frankenstein (Harry Treadaway), desperate to vanquish death with Fringe science, plus an impossibly beautiful Dorian Gray (Reeve Carney), a decadent aesthete who gets off on girls with consumption coughing blood on him.

Writer-showrunner John Logan robs many graves and comes *thisclose* to ripping off Alan Moore's *The League of Extraordinary Gentlemen*. Yet I dig *Penny Dreadful* as a twisted romance about our twisted romance with dark fantasy. It's a Frankenstory made with borrowed bits and recycled parts that could evolve into its own vibrant creation. **B**

Mad Men Secretaries: A Power Ranking

The Mad Men would be nothing without the women who keep them organized—so we've organized *them*! —MARC SNETIKER

1 DAWN, **TEYONAH PARRIS**

DESK Office manager (formerly Don's)
SPECIAL SKILLS Organization, loyalty, and a well-timed scolding of her boss led to a big promotion—both within the agency and in our bleeding hearts.
BEST MOMENT That smile when she realizes she's inherited Joan's old digs.

2 CAROLINE, **BETH HALL**

DESK Roger's
SPECIAL SKILLS Only Caroline knows the men of Sterling Cooper & Partners well enough to call them out and earn their respect. (A nonplunging neckline helps.)
BEST MOMENT Becoming an amusing mess after the death of Roger's mother.

3 SHIRLEY, **SOLA BAMIS**

DESK Lou's (formerly Peggy's)
SPECIAL SKILLS Did you see that scene in the break room? Shirley needs her own '70s spin-off, stat.
BEST MOMENT Reclaiming her flowers (and her dignity!) from an angry Peggy.

4 CLARA, **ALEXANDRA ELLA**

DESK Pete's
SPECIAL SKILLS Clara's made some mistakes, but she's got a mastery of calendar planning and a cool handle on Pete's volatile personality.
BEST MOMENT Flirting with Roger on her first day and pissing off Pete in the process.

5 MEREDITH, **STEPHANIE DRAKE**

DESK Don's (formerly reception)
SPECIAL SKILLS Not many. SC&P's ditziest desk jockey is well-intentioned but woefully inept.
BEST MOMENT Being on the receiving end of a model airplane after letting in a process server with divorce papers for Joan.

IDA, **RANDEE HELLER**

HONORABLE MENTION
FORMER DESK Don's
SPECIAL SKILLS In a glumly dark season 4, Miss Blankenship's incompetence made for some of the funniest bits in the whole series.
BEST MOMENT Her death scene and subsequent corpse removal from the office via afghan.

PENNY DREADFUL: JONATHAN HESSION/SHOWTIME; PARRIS: JORDIN ALTHAUS/AMC; HALL, ELLA, DRAKE, HELLER: MICHAEL YARISH/AMC (4); BAMIS: AMC

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Ray Rahman

MUST WATCH OF THE WEEK

Saturday Night Live

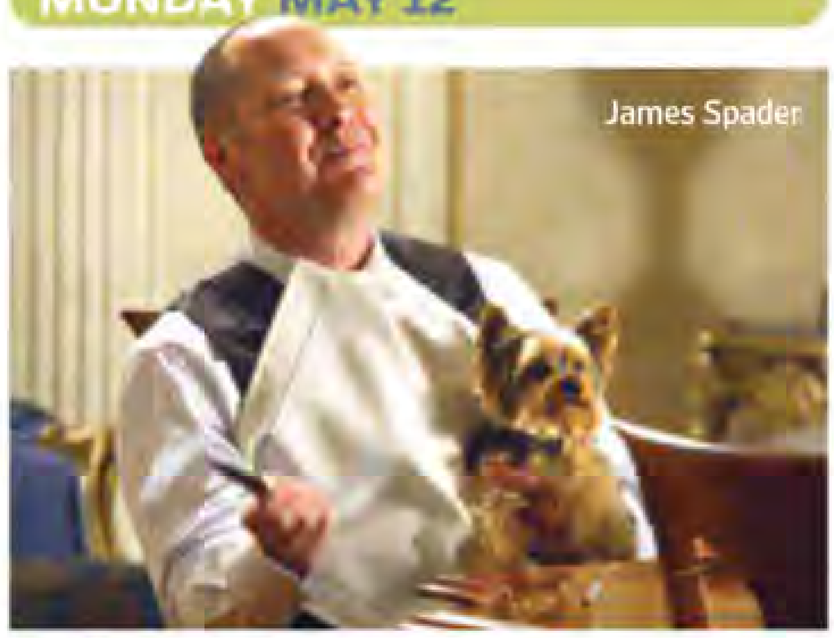
SATURDAY, MAY 17 | 11:30PM–1AM | NBC

SEASON FINALE

SNL's 39th season will end as it began: with an unofficial cast reunion. Last September, that meant welcoming back Tina Fey; this week, Digital Short czar Andy Samberg returns to host for the first time since departing the show in 2012 (and since nabbing a surprise Golden Globe for *Brooklyn Nine-Nine* earlier this year). It's a smart, grounding move for a show that's still very much in a rebuilding phase. But as exciting as a new Lonely Island joint may be, anyone who's been paying attention knows the real reason to keep tuning in: *SNL*'s current roster of women (especially Kate McKinnon, Aidy Bryant, Cecily Strong, and Vanessa Bayer), who make up the show's strongest female ensemble since the Fey/Poehler/Rudolph/Dratch era. Could Samberg's "D--- in a Box" character team up with the gals for a sultry new single? Fingers crossed. *—Hillary Busis*

Andy Samberg

MONDAY MAY 12



James Spader

10–11PM
The Blacklist
NBC

SEASON FINALE

After the crash of a prison transport plane, Berlin is at large and no one is safe. But Agent Keen (Megan Boone) still needs Reddington (James Spader) to track down the deadly escapee—and, of course, it won't be a cakewalk. "We will finally get to see what Red is afraid of, what makes him vulnerable," says exec producer Jon Bokenkamp. Old names from the Blacklist will resurface, so prepare yourself for a grand showdown as all the puzzle pieces come crashing together. "The big question is: What has Red done to gain the wrath of Berlin?" *—JoJo Marshall*

8–9PM
Bones
Fox
The team gets a new intern (Laura Spencer) to help out; she, in return, will receive college credit toward her degree in Romantic Tension Studies.

9–9:30PM
Mike & Molly
CBS
Mike wants Peggy to see a doctor when her forgetfulness causes the bathtub to crash through the ceiling. So we're sure it wasn't a hot tub time machine, then?

SEASON FINALE
10:01–11PM
Castle
ABC
Castle and Beckett's wedding is disrupted by "a charming ne'er-do-well." Hey, that's our favorite kind of ne'er-do-well!

Jane Fonda (right) with her mom, Frances

9–10:15PM
The (Dead Mothers) Club
HBO
"The dead-mother thing, it's like a club," says Rosie O'Donnell, who lost her mom to breast cancer at age 10. This doc shows how grief has shaped members of the club, famous and otherwise. There aren't many revelations, but their stories are moving—especially Jane Fonda's amazing candor about her mother's suicide. **B** *—Melissa Maerz*

SAMBERG: KEVIN WINTER/GETTY IMAGES; *THE BLACKLIST*: VIRGINIA SHERWOOD/NBC; *THE (DEAD MOTHERS) CLUB*: HBO

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY MAY 13

Clark Gregg

SEASON FINALE
8–9:01PM
Marvel's Agents of S.H.I.E.L.D.
ABC
Been a while? Then it's time to get caught up. April's *Captain America* twist helped reignite the series, and the finale follows through with an all-out clash between Coulson (Clark Gregg) and Garrett (Bill Paxton), the return of Samuel L. Jackson's Nick Fury, and an ending that makes season 2 look very intriguing. **B+**

SEASON FINALE
8–9PM
Glee
Fox
Rachel is caught off guard when a famous TV writer (Kristen Schaal) turns out to be an eccentric. Pro tip, Rach: You should be worried if you meet a writer who *isn't* an eccentric.

SEASON FINALE
8–9PM
The Originals
The CW
As her due date nears, Hayley is determined to keep her unborn child away from witches. That's the kind of thing you have to worry about when you're a parent on The CW.

9–9:30PM
About a Boy
NBC
Will and Marcus build a tree house together and *ohmygod I'm already crying. Don't look at me! Why do I keep letting you do this to me, Jason Katims?*

SEASON FINALE
9–10PM
NCIS: Los Angeles
CBS
The guys look for a boat carrying billions of dollars' worth of cocaine—or, as it's called in L.A., "a boat."

SEASON FINALE
9:01–9:31PM
The Goldbergs
ABC
Barry panics when he loses the spotlight at his own party. Does this mean he'll wear even *more* neon?

True Detective

10–11:14PM
Fargo
FX
Molly makes an unusual call, and Malvo (Billy Bob Thornton) gets what he wants. Hopefully he wants a new hairstyle.

Steve Carell, Meryl Hathaway, and Rob Gleeson

9–10PM
Riot
Fox

SERIES DEBUT

Steve Carell is a master of physical comedy, so it makes sense that he serves as an executive producer and one of the first guests on this unusual new game show. It's based on the international hit franchise *Slide Show*, which forces teams to perform improv comedy against extreme obstacles—oh, and on a stage that's tilted at a 22.5-degree angle. "I have no idea what I'm getting myself into," Carell jokingly tells us, shortly before falling into a mess of fast food. "Comedy is all about taking risks and expecting the unexpected. Not knowing when you're about to be hit in the face by a large foam wrecking ball is comedy gold." —*Jake Perlman*

WEDNESDAY MAY 14

SEASON FINALE
8–9PM
Arrow
The CW
Oliver finally has to decide whether he's a killer or a hero. When you've got abs like his, there's just no middle ground.

8–10PM
American Idol
Fox
It's the show's 500th episode! I bet all those critics who said, "This will never last more than 499 episodes" must feel real sheepish right now.

SEASON FINALE
8:30–9PM
Suburgatory
ABC
Tessa joins a knitting circle, because she just *knows* she's that cute.

10–11PM
Chicago P.D.
NBC
Voight comes clean about his past. "So, guys—my real name is Dick Whitman..."

Hayden Panettiere and Connie Britton

10–11PM
Nashville
ABC

SEASON FINALE

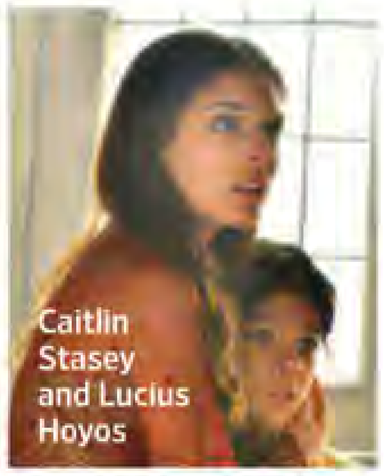
Unlike last year, this season finale manages to stay on the rails. Which is impressive considering that Juliette (Hayden Panettiere) spirals as Jeff (Oliver Hudson) continues to try to blackmail her into leaving Highway 65, and that Rayna (Connie Britton) battles Will (Chris Carmack) for first-week album sales. While you will be forced to hear "Ball and Chain" *again*, Rayna does get great scenes with Juliette and Deacon (Charles Esten), and the people you actually want to hear perform together do. Plus, none of the cliffhangers involve a car wreck. **B** —*Mandi Bierly*

THURSDAY MAY 15

SEASON FINALE
8–8:31PM
The Big Bang Theory
CBS
Leonard and Penny ponder whether they really want to be wedded to a multi-year sitcom contrac—oops, I mean, to each other! Wedded to each other!

SEASON FINALE
9–10PM
Grey's Anatomy
ABC
Say goodbye to Sandra Oh, because Dr. Cristina Yang's last episode is upon us. What happens to people when they leave Shondaland, anyway? Is there a nice farm upstate they can go to where they can play with all their friends?

9–11PM
Rosemary's Baby
NBC
The Zoe Saldana-starring adaptation comes to a close. For those who aren't familiar with the original, perhaps hold off on the balloons and cigars.


Caitlin Stasey and Lucius Hoyos

SEASON FINALE
9–10PM
Reign
The CW
The costume soap's year ends with Mary (Adelaide Kane) and Francis (Toby Regbo) scheming to protect themselves from the increasingly deranged King Henry (Alan Van Sprang). Viewers are treated to multiple shocking, show-altering reveals in a finale that's uncharacteristically unsexy but ultimately watchable, making them ravenous for the second season. **B+** —*Lindsey Bahr*

MARVEL'S AGENTS OF S.H.I.E.L.D.: KELSEY MCNEAL/ABC; FARGO: CHRIS LARGE/FX; RIOT: RAY MICKSHAW/FOX; NASHVILLE: MARK LEVINE/ABC; REIGN: BEN MARK HOLZBERG/THE CW

FRIDAY MAY 16

7–7:30PM
Sanjay and Craig
Nickelodeon
Craig meets his devious long-lost brother, Ronnie Slithes. Good thing they're snakes, or else that'd be a really weird last name.

SEASON FINALE
9–10PM
Kitchen Nightmares
Fox
Ramsay helps a family who moved from NYC to Easton, Pa., to open an Italian eatery. I *think* I see their problem....

9–11PM
Barbara Walters: Her Story
ABC
The retiring journalist and host of *The View* caps her last day of work with a reflective special. Maybe she'll make herself cry?

10–11PM
Hannibal
NBC
Will imagines how he'd kill Hannibal. (We're assuming it's not with kindness.)

George Plimpton and his first wife, Freddy

9–10:30PM*
Plimpton! Starring George Plimpton as Himself
PBS
If you don't know Plimpton—the author, *Paris Review* editor, and "new journalism" pioneer who boxed Archie Moore, quarterbacked for the Detroit Lions, and played percussion for the New York Philharmonic, all in the name of journalism—this doc offers a charming introduction to the man who inspired a generation of "extreme" first-person reporting. It's a bit of a recap for everyone else, but still worth it for the insight into his family life and its effect on his writing. That hate letter he got at *The Paris Review*, deriding his "exhibitionist" writing and "substandard taste"? It was signed "Love, Daddy." **B+** —*Melissa Maerz* *check local listings

SEASON FINALE
9–10PM
Hart of Dixie
The CW
With Wade (Wilson Bethel) leaving and George (Scott Porter) livid, things don't look all that promising for Zoe (Rachel Bilson) and Lemon (Jaime King). It's so dire, even a *singles cruise* is proposed. Luckily, the arrival of two out-of-towners inspires romantic confessions that will leave you giddy—and a little baffled. **A–**
—*JoJo Marshall*

Rachel Bilson

SAT MAY 17

8–10:30PM
Return to Zero
Lifetime
Minnie Driver stars in this movie about a couple facing the devastating stillbirth of their son.

9–10PM
Da Vinci's Demons
Starz
Leo returns to Florence, but he finds that things have changed. "Ugh," he sighs. "There's a Starbucks on, like, every corner now!"

SEASON FINALE
10–11PM
Tobacco Wars
CMT
Spoiler: Cancer wins.

10–11:15PM
In the Flesh
BBC America
Parliament issues a travel ban on the town's zombies. "Wait, we can do that?" said everybody on *The Walking Dead*.

SUNDAY MAY 18

Katy Perry

8–11PM
2014 Billboard Music Awards
ABC
The annual Las Vegas shindig tends to double as a showcase for the industry's summer tour offerings. This year, performers include Florida Georgia Line, Luke Bryan, and OneRepublic, all of whom will be coming to a stadium near you soon. Of course, there *are* awards as well, with Lorde, Katy Perry, and Justin Timberlake among the artists with the most nods.

SEASON FINALE
7–7:30PM
Bob's Burgers
Fox
Belcher clan, unite! Linda and the kids try to save Bob from Felix (guest star Zach Galifianakis).

9–10PM
Turn
AMC
The Revolutionary War intrigue thickens. Can't wait to see who prevails.

9–10PM
Cosmos: A Spacetime Odyssey
Fox
In an episode called "The Immortals," Neil deGrasse Tyson explores the possibility of organisms that never die. So, he's going to a Rolling Stones concert.

9–10PM
Game of Thrones
HBO
Tyrion seeks help from an unlikely source. Please let it be Hodor!

10–11PM
Salem
WGN America
Mercy accuses the town drunk of being a witch. Said the town's bartenders, "Well, he *did* like his whiskey with a twist of newt eye..."

10:30–11PM
Veep
HBO
Showrunner Armando Iannucci returns to his old stomping grounds when the Selina Meyer campaign travels to the U.K. Prepare for many C-words.

Conscious Cooing

7–8PM
Coldplay: Ghost Stories
NBC
Chris Martin & Co. will debut songs from their new album, and viewers at home will keep an eye on Gwyneth Paltrow's Twitter.

Julianna Margulies and Matt Czuchry

9–10PM
The Good Wife
CBS

SEASON FINALE

The Good Wife upped the ante with a game-changing fifth season that included the murder of a beloved character (R.I.P. Will Gardner), so it's no surprise that the show isn't letting off the gas for the finale. Louis Canning (Michael J. Fox) continues to change things up at Lockhart/Gardner, while Alicia (Julianna Margulies) faces tremendous unrest both personally and professionally. "Alicia has an absolute no-bulls--- level now, where she just doesn't care what anyone else thinks," Margulies says. But there's at least *one* thing she doesn't have to worry about: "I can assure you, there are no deaths in the finale," she says with a laugh. Collective sigh of relief. —*Breia Brissey*

PLIMPTON! STARRING GEORGE PLIMPTON AS HIMSELF: COURTESY OF THE PLIMPTON ESTATE; HART OF DIXIE: TYLER GOLDEN/THE CW; RETURN TO ZERO: LIFETIME; PERRY: BENNETT RAGLIN/WIREIMAGE.COM; MARTIN: KEVIN KANE/WIREIMAGE FOR ROCK AND ROLL HALL OF FAME; THE GOOD WIFE: JOJO WHILDEN/CBS

Patrick Wilson, Matt Sharp, Rivers Cuomo, and Brian Bell in 1994

PETER ORTH

ESSAY

Weezer's Debut Turns 20

Looking back at the now-classic album that helped define a musical era for rockers, pop fans, and grandpa-cardigan alt kids alike.

By Kyle Anderson

ALMOST NO rock band arrives fully formed on its first album. It took Radiohead a few tries before they figured out who they were; Metallica didn't hit their stride until *Master of Puppets*; even the Beatles lacked confidence in their pre–*A Hard Day's Night* era. That's what makes Weezer's self-titled debut, released 20 years ago this week, so unfathomable: They emerged almost completely actualized, with nary a misstep. As debuts go, *Weezer*'s about as perfect as it gets.

In 1994, that meant more than having 10 indelibly hooky

songs. Frontman Rivers Cuomo, a bespectacled, Dungeons & Dragons-playing geek from Connecticut, could not have known that his first album was going to come out just four weeks after the death of his idol Kurt Cobain (and on the same label as Nirvana, no less), but retroactively, *Weezer* feels like a salve for alt-rock nation's wounds. Cuomo, an unabashed metalhead who name-checks Kiss on the chugging "In the Garage," channeled metal's power through the rugged pop sensibilities of Cheap Trick—and even got Cars mastermind Ric Ocasek to give the whole thing a radio-friendly production sheen. Listening to *Weezer* now, it's remarkable how hard the album sounds underneath the gloss: the feedback careening back and forth during the bridge of "Buddy Holly," the primordial thump that drives "Say It Ain't So," the power chords that crash the party during the intro to "My Name Is Jonas."

And yet *Weezer* was the rare album that truly crossed demographics—it had the sensitive crunch that alt-rock radio loved, but headbangers also recognized Cuomo's metal bona fides, while "Buddy Holly" and "Undone (The Sweater Song)" had enough sweetness to soften up the Ace of Base-entranced Top 40 fans. Even your dad thought "Surf Wax America" was pretty catchy. (Thankfully, the album hit just before the Internet blasted mainstream rock into a thousand niche-y subgenres.)

Weezer ended up being one of the last great MTV video bands by attrition; the Spike Jonze-directed joint for "Buddy Holly" remains the group's definitive visual statement. Inserting all four members into actual footage from *Happy Days* with a technical inventiveness that was revolutionary at the time, that clip perfectly encapsulated everything the band stood for: cool-nerd meta and sly-smart humor delivered with the wallop of power pop and the promise of greater thrills, both in and out of the garage. **A+**

OTHER CLASSIC '94 DEBUTS

↑ **AALIYAH**
Age Ain't Nothing but a Number

OASIS
Definitely Maybe

NAS
Illmatic

PORTISHEAD
Dummy

NOTORIOUS B.I.G.
Ready to Die

JEFF BUCKLEY
Grace

Weezer was the rare album that truly crossed demographics—even your dad thought "Surf Wax America" was pretty catchy.

The Black Keys

Turn Blue
ROCK (NONESUCH)
By Kyle Anderson

The Black Keys' sonic evolution over the past several years was both inevitable and necessary: There are only so many combinations Dan Auerbach and Patrick Carney could have wrung out of the two-man scuzz-blues minimalism of their first four records. Thus began a fruitful relationship with Bryan "Danger Mouse" Burton, who has co-produced every Keys outing since 2008's *Attack & Release*. The band's eighth album, *Turn Blue*, bears perhaps his biggest thumbprint. Auerbach and Carney have toyed with psychedelia, but *Blue* sounds more like an extension of Burton's Broken Bells side project with Shins frontman James Mercer than the follow-up to the Keys' muscular, arena-ready 2011 best-seller, *El Camino*.

Blue opener "Weight of Love" is a nearly seven-minute dynamo with chemical assistance from drowsy organ hums and plenty of Claptonized soloing. The rest of the record glides through that same intergalactic place; it's meticulously executed but slightly (and sleepily) monochromatic. Their roots only emerge fully on closer "Gotta Get Away," an acid-tongued, uptempo slide-guitar stomp. As a sop to longtime fans, the song provides reassurance that no matter how far out their space explorations take them, they've always got one foot in the gutter. **B+**

→ BEST TRACKS: **Gotta Get Away • In Our Prime**

Patrick Carney and Dan Auerbach

AALIYAH: TIM MOSENFELDER/GETTY IMAGES; THE BLACK KEYS: DANNY CLINCH

Pop Fiction: Music Gets Lit

There's been music in literature since harps were plunked in *Beowulf*—but over the past few years, a number of high-profile novelists have fully slipped into the skin of fictional rock stars. Below, four of the most notable. —LEAH GREENBLATT

THE PREMISE	REAL-LIFE INSPIRATION?	*BEHIND THE MUSIC* MOMENT(S)	SAMPLE LYRICS	INDUSTRY WISDOM	CRED SCORE
Wonderland *2014* *by Stacey D'Erasmo* Years after flaming out, singer-songwriter Anna Brundage launches a comeback tour in Europe, grapples with her bohemian-family history, spins many MFA-level metaphors.	**Anna's cult status and single-album stardom sound like Neutral Milk Hotel's Jeff Mangum; her much-mentioned tresses—"red and thick, pirate's hair"—say Neko Case.**	The verdict after the recording sessions for the first album? Cocaine is amazing! After the second, in a crumbling French château? Not so much. Also, there be groupies.	**"By the sea/On the green ship/I will be waiting/We will go then/Only then/Only then/We will go then.... Wonderland"**	**ON THE STRANGENESS OF BEING ON THE ROAD** *"Tour time is different. It has no edges, no top, no bottom. It is a series of present moments."*	
The Love Song of Jonny Valentine *2013* *by Teddy Wayne* It's hard out there for a millennial tween-pop superstar—even one with a multi-octave range, an L.A. McMansion, and an awesome signature coif.	**It rhymes with Shmustin Shmieber. There's also an older teen-pop rival, Tyler Beats, who seems very Timberlake-y.**	It's *all* basically *BTM* in book form, between Jonny's ruthless momager, his under-age exploits with sex and substances, and *Day of the Locust* showbiz insights.	**"Girls and guys/Burgers and fries/All gets ruined with a coupla lies"**	**ON *IDOL*-TYPE TV SHOWS** *"People who don't have any talent themselves always want to believe they can at least spot good talent, like that's a talent itself."*	
Freedom *2010* *by Jonathan Franzen* Richard Katz, a man who makes "wryly titled records that a certain kind of critic and about five thousand other people...liked to listen to," finds sudden indie-mainstream acclaim, hates it.	**With his caustic politics and dark-horse charisma, Katz comes off as a cross between Nick Cave and Orange Juice's Edwyn Collins.**	A Grammy nod and the adoration of the NPR set send him into a tailspin of drugs, debt, and general self-destruction.	**"They can buy you/They can butcher you/Tritely, cutely branded yogurt/The cat barfed yesterday"**	**ON CREATIVITY** *"Every hour of the day... some energetic young person was working on a song that would sound...as fresh as the morning of Creation."*	
A Visit From the Goon Squad *2010* *by Jennifer Egan* A sprawling web of characters includes an indie-label owner, a record producer, and a gaggle of safety-pinned punk-rock kids.	**The producer recalls legendarily louche Me Decade power players like Lou Adler and Robert Evans; the punks are more general, but Egan makes you smell it.**	*Goon* has all kinds of powders, pills, and poolside fellatio. Most decadent, though, is the label guy pinching gold flakes into his coffee cup daily.	**"You said you were a fairy princess/You said you were a shooting star.... Now look at where the f— we are"**	**ON MUSIC TECHNOLOGY** *"Too clear, too clean.... The problem was digitization, which sucked the life out of everything that got smeared through its microscopic mesh."*	

ALSO AVAILABLE

SINGLES

MICHAEL JACKSON AND JUSTIN TIMBERLAKE
"LOVE NEVER FELT SO GOOD"
Written with Paul Anka in 1983, this lost recording (which appears on Jackson's posthumous release *Xscape*, out May 13) was reimagined by co-producer John McClain, who added Timberlake's vocals. The disco revamp rocks as gently as *Off the Wall*, but JT doesn't add much. It's a sad reminder that we lost real magic with the old MJ, and Timberlake may never become the new one. **B** —*Melissa Maerz*

Michael Jackson and Justin Timberlake

USHER
"GOOD KISSER"
Just in time to enter a horse in the annual Song of Summer derby, Usher returns with the first single from his still-untitled next album. The most immediately memorable thing about "Good Kisser" is that it focuses on smooches on a section of the singer's anatomy located well south of his face. But unlike R. Kelly or Trey Songz, Usher doesn't let the bedroom nastiness become the whole story. Instead, he lets it coexist with his elastic croon and a punchy, direct bass-and-cowbell beat. Filthy has rarely sounded so fresh. **A** —*Kyle Anderson*

ALBUMS

WEATHERBOX
Flies in All Directions
Get your heartsleeves ready, because there's an emo revival afoot. This smart, raucous San Diego combo draws its passionate thrust from frontman Brian Warren's struggles with psychosis. And despite the heavy feedback and punishingly sharp sadness lurking beneath tracks like "Pagan Baby," "Bathin' in the Fuss," and "The Drones," they still dabble in radio-friendly sugar without ever weakening their teeth. **A–** —*Kyle Anderson*

JACKSON: RON GALELLA/WIREIMAGE.COM; TIMBERLAKE: R. CHIANG/SPLASH NEWS

play your heart out

When music goes Google, all your music goes with you. Bring all your tracks, albums and playlists with you and introduce them to over 20 million more songs. Kick back and enjoy custom radio without rules. Then go ahead and listen anywhere, on any device – music is totally under your control.

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Dolly Parton: The Soundtrack Of My Life

The indefatigable country icon, 68, who just released her 42nd album, *Blue Smoke*, talks about crushing on the Beatles and Cat Stevens, crying to George Jones, and putting a Pentecostal spin on Bon Jovi. —MANDI BIERLY

THE FIRST SONG I WAS OBSESSED WITH

The Beatles' "I Want to Hold Your Hand." I loved all kinds of songs, and I grew up singin' all sorts of songs, but the first time I ever remember totally being jarred and feelin' all kinds of emotions was when that song came out. I couldn't get enough of it. This girlfriend of ours had an old trap car, so we used to ride around—she was a little older than us. I just remember us hearing that on the radio any time we had a chance—because they played it night and day when the Beatles first came on the scene.

THE SONG THAT REMINDS ME OF MY FIRST KISS

[*Laughs*] That would probably be "I Want to Hold Your Hand," too, 'cause that was when I was beginnin' to date a little bit.

THE FIRST ALBUM I BOUGHT WITH MY OWN MONEY

First of all, I had no money. But after I moved to Nashville, Otis Redding was a favorite artist and I remember buying his album. My husband and I used to listen to his music when we were datin'. His voice always moved me: "These Arms of Mine" and "I've Been Loving You Too Long."

THE FIRST SONG I PERFORMED IN PUBLIC

There were two that were my specialty: "Tall Men," that Rose Maddox used to do, and then a George Jones song that came out in 1956. I was 10 years old, and I was singing "You Gotta Be My Baby." Every time I would sing it in front of an audience, I would get an encore and have to sing it again.

THE SONG THAT MAKES ME CRY

"He Stopped Loving Her Today" always makes me

cry. George Jones has moved me as much if not more than any other singer. When my mom passed away, it was several months before I could really sing "Coat of Many Colors" without cryin'. The song "Miss You-Miss Me" [on *Blue Smoke*] brought a tear to my eye when I wrote it—and every time I sing it. That I wrote because I have a niece that's going through a divorce. She and her husband are not gettin' along, and the little child is always torn between 'em. I just felt for the child so much. I don't think "Miss You-Miss Me" would be a hit on stage, especially not in the casinos, where they don't want people sad. People are drinkin', most of 'em probably where they shouldn't be anyhow, and I start singin' about the kids they left behind, or the woman they left behind—they'd probably kick my ass out of the casino. [*Laughs*]

THE MUSIC I LIKE TO PLAY BEFORE I GO OUT ON STAGE

Usually when I get ready for a show, I'm more apt to pray or do my little affirmations, just asking God to let me shine and radiate with his light and to let me be a blessin'.

THE SONG I WISH I'D WRITTEN

"Sometimes When We Touch," by Dan Hill and Barry Mann, who wrote my hit "Here You Come Again" with Cynthia Weil. That one moves me a great deal.

THE COVER SONG THAT MIGHT SURPRISE YOU

Bon Jovi's "Lay Your Hands on Me" [on *Smoke*]. I always loved the song, but the first time I heard it—because I grew up in a Pentecostal church, where people believed in healing hands and laying your hands on someone—I just thought, "Wow, that would make a fantastic gospel song." Jon wrote a real nice note that he loved the way it turned out.

THE SONG I'D STILL LIKE TO COVER

I always wanted to do "(I Can't Get No) Satisfaction," so I might tackle that one on my next album. [*Laughs*] I always thought that would make a great bluegrassy cover.

THE ARTIST PEOPLE MIGHT NOT EXPECT ME TO LOVE

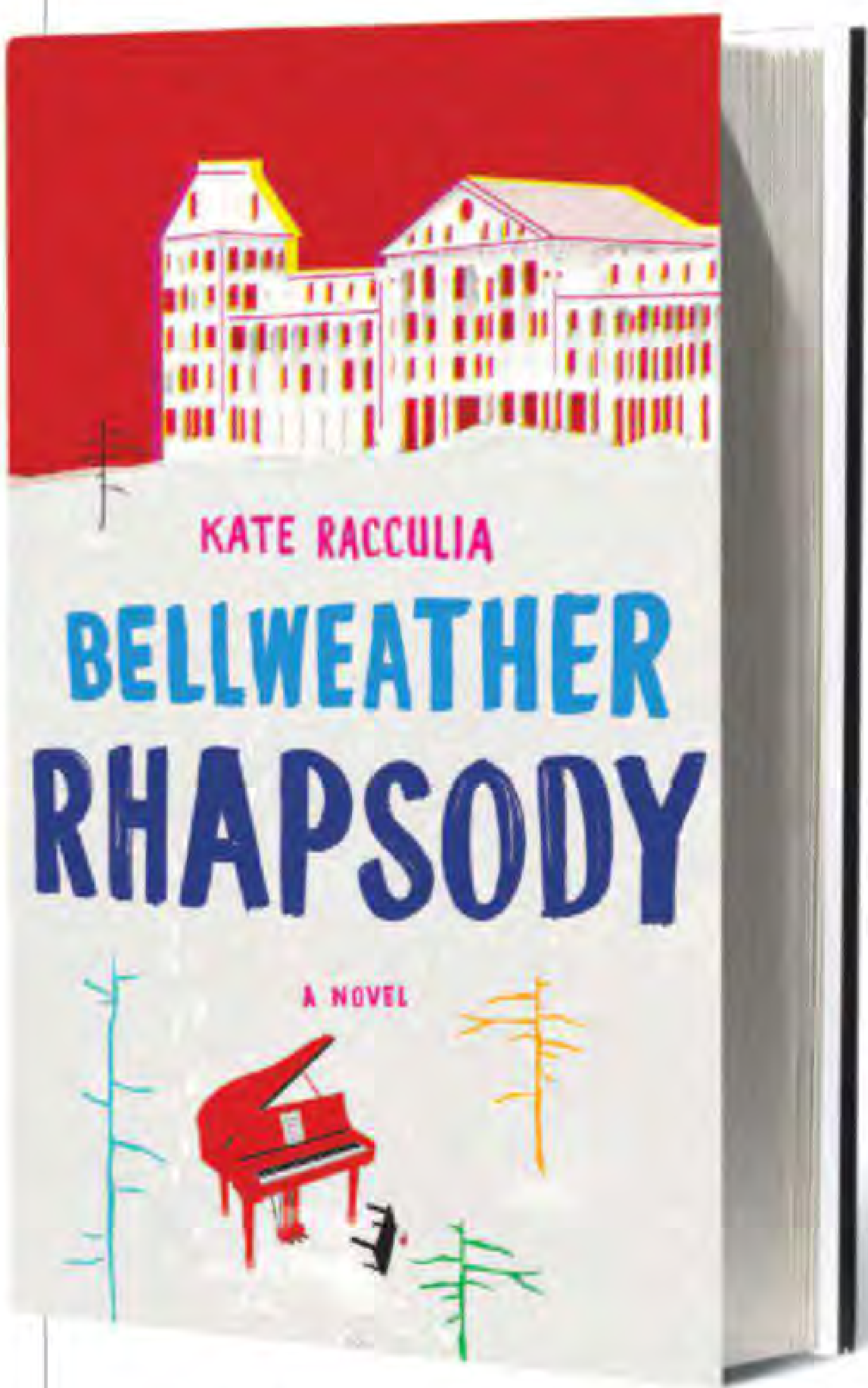
I was a fool over Cat Stevens as a writer, and for his style and his singin'. I still have every album that he ever did, and I still listen to them now and then.

THE MUSIC I WANT PLAYED AT MY FUNERAL

I'm sure they'll be playing "I Will Always Love You" when I die, just like they did with Whitney Houston. When they picked her coffin up and started in on that song, I started to cry, and I thought, "Oh my Lord." That's when it hit me that she was really gone. But there's a song called "If We Never Meet Again." It's an old country-gospel church song that talks about if we never meet again this side of heaven, I will meet you on that beautiful shore. "Where the charming roses bloom forever and where separations come no more." That was my daddy's favorite. We did sing it at his funeral, and I would like it to be sung at mine.

THE BEATLES: BOB THOMAS/GETTY IMAGES; REDDING: CA/REDFERNS; PARTON: MIRRORPIX; JONES: DAVID REDFERN/REDFERNS; BON JOVI: PAUL NATKIN/GETTY IMAGES

Books



Bellweather Rhapsody

Kate Racculia
NOVEL
By Karen Valby

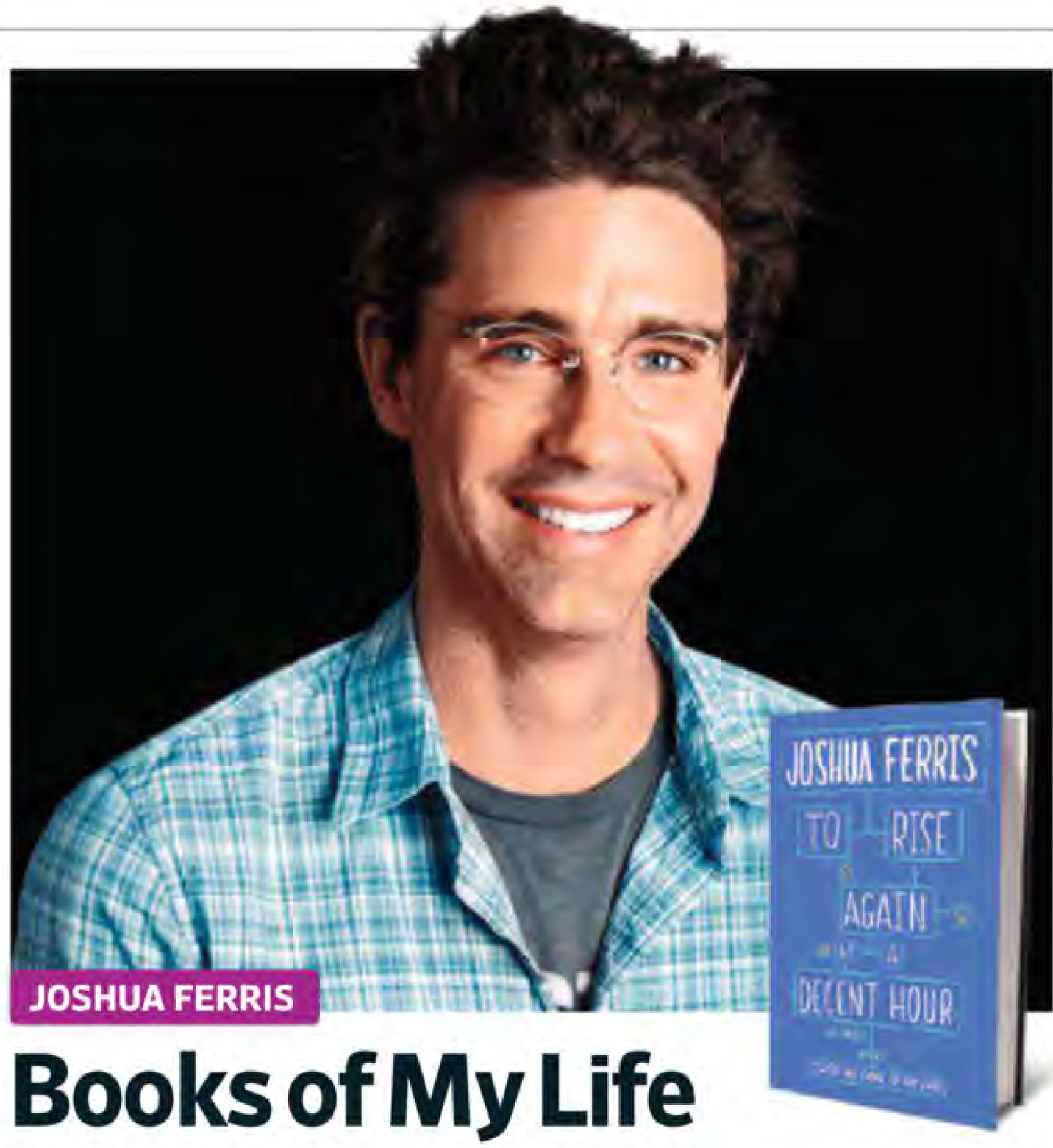
THE CATSKILLS, 1982. A young girl in a cranberry-wine bridesmaid dress witnesses a murder-suicide in room 712 of the old Hotel Bellweather. Fifteen years later that tender child, Minnie—now grown into a nervous, reclusive woman—returns to the scene of the crime along with hundreds of amped high school musicians participating in the annual Statewide festival. A snowstorm strands them in the hotel, a flautist prodigy disappears from dreaded 712, and Kate Racculia's delightfully odd and endearingly old-fashioned mystery *Bellweather Rhapsody* takes flight.

Racculia, clearly a fan of Agatha Christie, stuffs the Bellweather with a fine cast of misfits and dreamers and foes. Chief among them are the fusty old concierge Hastings (a man aware that his beloved hotel is crumbling around him), the Hatmaker twins (quiet, in-the-closet bassoonist Rabbit and his thundering ham of a sister Alice), and imperious, awful Viola (the festival head and unconcerned mother of the missing flautist). Racculia is excellent when describing the roiling energy of unchaperoned, exhibitionist teenagers: "The Boys from Buffalo—or the BFB, as their matching homemade T-shirts proclaim—are already drunk when Alice and Rabbit reach room 1033: drunk and beatboxing, that deadliest of combinations. They are singing, harmonizing sloppily to 'Groove Is in the Heart.'"

THE OPENING LINES
"Minnie Graves is a bridesmaid. She hates it. Her bangs are crispy with Aqua Net. Her ponytail is so tight her forehead aches. Her feet throb in shoes that are a size too small...."

But as much as this is a tale of youth and ambition—and, in the case of the students' messy adult mentors, regret and rage—it is at its core a humdinger of a mystery. Just what exactly is the curse of room 712? The pleasures of this great yarn are not just its full heart but its clever head. Poor Minnie has returned for some answers to the terrible mystery that has plagued her since childhood. She'll be left guessing until the very end, right along with the reader. **A**

RACCULIA: SAGE BROUSSEAU



JOSHUA FERRIS

Books of My Life

Ferris, 39, burst onto the scene with 2007's *Then We Came to the End*, a ruthlessly funny evisceration of American working life. To mark the release of his new novel, he talked to EW about the books he loves—and hates. —STEPHAN LEE

My favorite book as a child
In the fifth grade, Mr. Holycross read us a chapter a day from *Where the Red Fern Grows*. That was my first experience with a great weeper, and it still makes a difference.

My favorite book in high school

Fate threw me together with great teachers. Alongside Mr. Holycross, I have to mention Ms. Jane Rice. When I inquired, she pulled *Lolita* off the classroom shelf and handed it to me without fear of scandal. I was 14. I'm grateful for all the ways I was treated like an adult in high school.

An illicit book I read in secret as a kid
I was lucky that I had parents who didn't force me to read in secret. That's what *Playboy* was for. Although this one time, my stepdad took me for a ride in his state-issued police car and threw a copy of *Penthouse* on my lap, which was super weird.

The book I've read over and over
Thomas and Beulah, by Rita Dove. A collection of poems about Dove's grandparents and their hardscrabble lives. I run through some of those poems at night when I can't sleep.

My favorite movie adaptation
Have you seen Mickey Rourke and Robert De Niro in *Angel Heart*? I used to watch that every Sunday morning. That's a fine film.

Robert De Niro and Mickey Rourke in *Angel Heart*

The classic I'm embarrassed to say I've never read
Middlemarch. I'll probably die before I read *Middlemarch*. That anguishes more than embarrasses me. In my mind, *Middlemarch* stands for literary excellence unsoiled by my own experience with it. I project such greatness onto *Middlemarch* that I constantly go around asking myself why I'm wasting my time doing anything other than reading *Middlemarch*. *Middlemarch* makes me feel lacking and lazy and rebukes me wherever I go, and for that reason I hate *Middlemarch* and absolutely refuse to read it.

A book I've pretended to have read
Middlemarch.

A book I consider grossly overrated
On the Road. I hate that book. What a stupid book. What a limp, flaccid, impotent little manifesto of a book.

The recent book I wish I'd written
It would be nice to be somebody else for a little while, with a whole new set of preoccupations and neuroses. To wake up at long last thinking of something different and to be done, however briefly, with my insufficiencies and wrong moves. And so the question should really be, What's a recent book I don't wish I had written?

The book people might be surprised to learn I love
The Da Vinci Code.

The last book that made me laugh... and the last one that made me cry

The Good Lord Bird made me LMAO. The last book that made me cry was *The Collected Stories of Eudora Welty*. How sensitive I am.

What I'm reading now
The Known World by Edward P. Jones. That book's a marvel, and Jones is like a god. He comes very close to the authority and grace of Gabriel García Márquez. He need only write it to make it true.

FERRIS: BEOWULF SHEEHAN; *ANGEL HEART*: TRISTAR PICTURES/PHOTOFEST

Authority

Jeff VanderMeer

SCIENCE FICTION

By Matt Bean

Annihilation, the first book in Jeff VanderMeer's biopocalypse trilogy, followed a scientific expedition to the mysterious Area X, a verdant but villainous landscape surrounded by a fog-like force field. Whatever's going on in Area X is bad—so bad that most of the researchers sent there have never returned.

In VanderMeer's second installment, *Authority*, the action's outside Area X. John Rodriguez (a.k.a. Control) is the new director of the Southern Reach, the organization tasked with investigating Area X. Let's just say the Southern Reach won't soon be on any "best places to work" lists. Control's staff? They're addled at best, mutinous at worst. His predecessor? She might actually have gotten sucked into her job. And then there's his day-to-day, which centers on waging passive-aggressive office warfare against the deputy director, trolling reports for clues to his predecessor's disappearance, and conducting interviews with the biologist, the sullen researcher whose expedition to Area X was the focus of book 1.

If *Annihilation* was about topography and the biologist's search for meaning amid the dunes and groves of Area X, *Authority* is about *terroir*—the subtle ways soil and other substrates change what they create, from wines to vegetables to...people. Yes, people. Something's not quite right with the biologist, it turns out. It would be easy to read VanderMeer's fiction as ecological allegory—humans pollute, the earth fights back—but the psychodrama of the biologist figuring out what she's become, and Control figuring out what that means, elevates the series beyond bio-thriller to something truly compelling. **B+**

Jeff VanderMeer

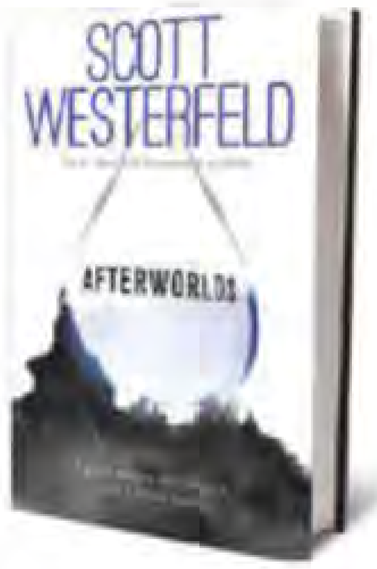
5 YA NOVELS TO WATCH OUT FOR

Divergent and *The Hunger Games* have been fun, but dystopia's over. The next blockbuster YA novels coming down the pike all follow in the real-kids-and-their-problems vein of John Green and Judy Blume. —STEPHAN LEE

SAY WHAT YOU WILL
Cammie McGovern
JUNE 3
This complete tearjerker brings together a girl with cerebral palsy and a boy with severe OCD.

LIKE NO OTHER
Una LaMarche
JULY 24
A Hasidic girl and an African-American boy meet cute in an elevator...but what happens next will surprise you.

I'LL GIVE YOU THE SUN
Jandy Nelson
SEPT. 16
This is the big one—the blazing story of once inseparable twins whose lives are torn apart by tragedy.



AFTERWORLDS
Scott Westerfeld
SEPT. 23
A teen girl lands a book deal, scraps her college plans, and moves to New York to write.

BELZHAR
Meg Wolitzer
SEPT. 30
Expect depth and razor-sharp wit in this YA novel from the author of *The Interestings*.

VANDERMEER: ERIC NYQUIST

Bittersweet

Miranda Beverly-Whittemore

NOVEL

By Stephan Lee

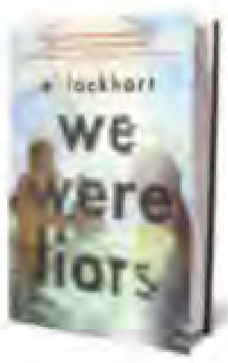
What begins a little like Curtis Sittenfeld's *Prep* quickly warps into a sickly addictive thriller. Mabel Dagmar, as unlovely as her name, is a fish out of water at a tony New England college, where she spends much of her time obsessing over her glamorous, moody, and overall mesmerizing roommate, Genevra "Ev" Winslow. Unexpectedly, Ev invites Mabel to spend the summer at Winloch, her family's multihome estate in the Vermont countryside. Everything about the Winslows seems perfect and pedigreed, from their storied architecture to their names (Birch, Galway, Athol). Just as Mabel starts to feel as if she belongs in this rarefied world, she uncovers some seriously twisted family secrets. That's when the weirdness begins. Some of the skeletons in the Winslows' closet are so absurdly heinous they're operatic, even laughable, but that's part of the fun—think ABC's *Revenge* when it was good, only more scandalous. Beverly-Whittemore litters the first half with clues and red herrings, but the pages start flying in the second. With books like *Bittersweet* to stuff in beach bags, it's beginning to feel a lot more like summer. **A–**

QUICK TAKES

We Were Liars

E. Lockhart

NOVEL

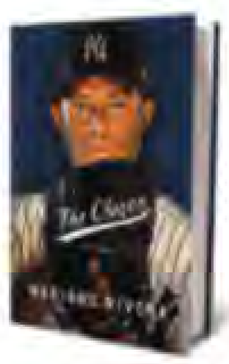


Crippling migraines and selective amnesia? Welcome to the messed-up world of Cadence—the eldest grandkid of a blue-blooded brood—who can't remember the details of her mysterious accident on the family's private island. When Cady returns for the first time, none of her cousins will discuss the circumstances surrounding her injuries, either. "I like a twist of meaning," the teen says at the novel's outset, but Lockhart's final-act reveal just feels cheap. **B** *—Amy Wilkinson*

The Closer

Mariano Rivera with Wayne Coffey

MEMOIR



Reporters who covered soft-spoken Mariano Rivera for 19 seasons will not be surprised by his autobiography. It's honest but elusive; you have to read between the lines when he talks about controversial teammates, though he does chide easy targets like Roger Clemens and Robinson Cano. *The Closer* is the anti-*Ball Four*, a polite, sanitized—and, yes, occasionally touching—example of what it means to be a true Yankee. **C+** *—Jeff Labrecque*

The Snow Queen

Michael Cunningham

NOVEL

The author of *The Hours* scales back in this chamber piece about two brothers: Tyler, a drug-addicted songwriter caring for his ill girlfriend, and Barrett, a middle-aged romantic who turns to religion after seeing an apparition. You can always expect gorgeous prose from Cunningham, and his latest is a keenly perceptive story of family, aging, and the inexplicable. But for fans of his writing, it's like a stopgap between more satisfying works. **B** *—Stephan Lee*

HOT TITLES

NEW BEST-SELLERS

NONFICTION

A FIGHTING CHANCE

Elizabeth Warren

The Massachusetts senator and professor may be the outsider candidate Democrats are looking for in 2016. Her memoir, debuting at No. 2, chronicles Warren's unlikely rise in politics.

EVERYBODY'S GOT SOMETHING

Robin Roberts with Veronica Chambers

In this inspirational memoir (No. 7), the *Good Morning America* anchor tells her story of fighting not just cancer but a rare blood disease.

CAPITAL IN THE TWENTY-FIRST CENTURY

Thomas Piketty

Coming in at No. 11, this manifesto by the French economist delves into wealth inequality in advanced economies.

CONGRATULATIONS, BY THE WAY

George Saunders

The graduating college senior in your life probably just wants money. But if you want to impart some heartfelt, plainspoken wisdom in addition to a check, you can't do much better than Saunders' Syracuse University commencement address, which debuted at No. 13.

SOURCE: The Indie Bestseller List for the week ending April 27, 2014

PIKETTY: CHARLES PLATIAU/REUTERS/CORBIS

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Ben Affleck banned from blackjack at a casino for counting cards starring in *Runner Runner*.

It's been a year since *Happy Endings* was canceled—but it still hurts like it was yesterday.

24: approximate number of minutes it took Kiefer to get shirtless in the premiere

Unverified Kimye wedding rumors make us feel like this.

Japanese fans accuse new Godzilla of looking fat; American fans merely confused by character's lack of a skinny wife.

Goop opens a pop-up shop in L.A. For a limited time, get a crudely vandalized Coldplay CD free with every purchase.

In a historic first, the Derby welcomes 19 horses and one magical unicorn.

Well, we got it!

Everything *is* awesome in LEGOs.

Actually, "Dirty sex poop dogs having sex" is pretty funny.

Adele hints that her next album will be *25*—which is either her age when she wrote it or a low estimate of how many No. 1 singles it'll have.

Cost of a ticket for a weeklong cruise with Wes Anderson: up to $18,948. Or if you BYO fussy bespoke suit: $20.

Sorry, no direct eye contact. Beygency regulations.

Dweeb-boat: Zach Woods on *Veep*, *Silicon Valley*, and *Playing House*

We'd gladly wait on top of the Empire State Building for *The Mindy Project*'s rom-com-obsessed finale.

When walking on water is the *most* realistic part of your album cover

And the Oscar for Best Press Tour goes to...

Don't be embarrassed! We forget to take the sticker off our jeans all the time.

HAPPY ENDINGS: CRAIG SJODIN/ABC; KANYE WEST: ALEX YENNI/INSTAGRAM/ALEXYENNI; *THE COMEBACK*: DANNY FELD; *THE SIMPSONS*: FOX; ADELE: GREGG DEGUIRE/WIREIMAGE.COM; *THE MINDY PROJECT*: ISABELLA VOSMIKOVA/FOX; SARAH JESSICA PARKER: KEVIN MAZUR/WIREIMAGE.COM; *SATURDAY NIGHT LIVE*: DANA EDELSON/NBC; *SILICON VALLEY*: ISABELLA VOSMIKOVA/HBO; BEYONCE: CHARLES SYKES/INVISION/AP IMAGES; ANDERSON: DOMINIQUE CHARRIAU/WIREIMAGE.COM; JOHNNY WEIR: STEPHEN J. COHEN/WIREIMAGE.COM; GWYNETH PALTROW: CRAIG BARRITT/GETTY IMAGES FOR MERCEDES-BENZ FASHION WEEK; *RUNNER RUNNER*: SCOTT GARFIELD

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